THE LITURGICAL YEAR

(ORGELBÜCHLEIN)

BY

JOHANN SEBASTIAN BACH

Forty-five Organ Chorals

EDITED BY

ALBERT RIEMENSCHNEIDER

OLIVER DITSON COMPANY

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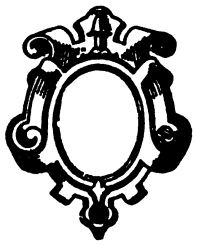

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ORGELBÜCHLEIN

Worinne einem anfahenden Organisten
Anleitung gegeben wird, auff allerhand
Arth einen Choral durchzuführen, an-
bey auch sich im Pedal studio zu habi-
litiren, indem in solchen darinne
befindlichen Choralen das Pedal
gantz obligat tractiret wird.

DEM HÖCHSTEN GOTT ALLEIN ZU EHREN,
DEM NECHSTEN, DRAUS SICH ZU BELEHREN.

AUTORE
JOANNE SEBAST. BACH
P. T. CAPELLAE MAGISTRO
S. P. R. ANHALTINI
COTHENIENSIS

(Title Page of the original manuscript, by J. S. Bach, now in the *Preussische Staatsbibliothek*, Berlin)

THE LITURGICAL YEAR

BY JOHANN SEBASTIAN BACH

PREFACE

THE time of composition of the Orgelbüchlein is usually assigned to the Master's period of activity at Cöthen, 1717-1723. An interesting and more detailed deduction is made by the English Bach authority, C. Sanford Terry, in the *Musical Times,* 1917, and reviewed by Dr. Hans Luedtke (Berlin), in the *Bach-Jahrbuch* of 1919. Terry draws the interesting conclusion that this collection was written while Bach was serving time in the prison at Weimar, from November 6 to December 2, 1717, where he was placed for his obstinate attitude in demanding his release from the service of the Duke of Weimar. If this is true the time of composition would be placed just before the Cöthen Period. There is indication, however, that it was written for use in Cöthen as is shown by the range of the pedal parts in two of the numbers.

In planning this work, Bach sketched and outlined in his manuscript places for one hundred and sixty-four Preludes on one hundred and sixty-one Chorals, which he evidently had expected to arrange as Organ Chorals. The whole was to cover the needs of the Church Year, and it is because of this that the set is known in America as "The Liturgical Year." However, the Master completed only forty-five of the contemplated number. Schweitzer assumes that he selected only those which suggested to him ideas for his tone-painting, but this does not seem entirely convincing as there are many of those which remained unfinished which seem to be just as susceptible to this tone-painting and symbolical treatment. A much more logical deduction would seem to be that Bach was concerned first of all in completing the Organ Chorals for the main Feast Days of the Church Year. Thus he completed all of the Advent Chorals sketched, all but one of the Christmas Chorals, all of the Old and New Year, both of the Nunc Dimittis, seven out of thirteen of the Passion Chorals, and all of the Easter Chorals. These cover thirty-two of the first thirty-nine Chorals which he sketched into his manuscript. In a general way Bach followed the headings in the old Weimar Gesangbuch of 1713, in which the headings for the Feast Days are grouped first and the headings of a general nature following. Is it not reasonable to suppose that after he had completed the group thus far, he felt that with a single number here and there selected from the remaining divisions he had presented enough of this type of composition? Of the last eighty-six Chorals sketched only six were completed. It is possible also that his greater interest in Chamber Music, which developed during his Cöthen Period, turned his attention from these Organ Chorals to other forms of composition.

The type found in this collection is the simplest in which Bach cast the form of his Choral Preludes. There are no fantasias such as are found in the set of Eighteen Large Preludes or

the Catechism collection. The melody of the Choral is treated directly and without episodes between the verse lines. With two exceptions (Nos. 13 and 20) the melody appears in the soprano in all of the Preludes in this collection. In Nos. 16, 24, and 42 the melody appears in colorature style, otherwise the melodies of the Chorals are only slightly adorned with passing-notes, etc. These Preludes are in essence the expression of the Choral in the idiom of the organ.

The Bachgesellschaft Edition has been used as a basis for the readings of the Preludes in this Edition. Some changes have been made. In Nos. 6, 7, 16, 24, 29 (Stanza 1), 31, 42, and 44, the Alto clef has been changed to the modern notation. In order to avoid the use of many accidentals, Nos. 5, 9, 14, 26, and 32 have the signature of two flats instead of one; No. 12, three flats instead of two; No. 40, four flats instead of three. For the better distribution of parts between the hands, slight changes have been made in Nos. 1, 5, 8, 9, 10, 13, 14, 17, 19, 20, 22, and 26. No change has been made in the notes.

INTERPRETATION OF BACH'S ORGAN CHORALS

THE amazing interest which has developed in the works of J. S. Bach — one can almost designate it by the term "Bach Cult" — has brought with it such a wealth of literature on the subject that our point of view and attitude toward these masterpieces has undergone a radical change. The first comprehensive biographer of Bach, Spitta, emphasized the architectural side of his work together with his conception of it as absolute music. At the time, this seemed quite enough in view of the fact that from the standpoint of structure the works of Bach have never been surpassed. A new era for Bach was opened with the investigations of Schweitzer in his *J. S. Bach* and Pirro in his *L'Esthétique de Jean Sébastien Bach.* Both of these writers have based their deductions upon a thorough study of the numerous works for voice: Cantatas, Passions, Oratorios, Masses, Motets, etc. Through an unusually keen insight into the relationship of words and music, Schweitzer has deducted a so-called musical language with which he says Bach was wont to express such conditions as Joy, Sorrow, Faith, Peace, etc., as well as pictorial themes of great variety. The chapters on "The Musical Language of Bach" in Volume II of Schweitzer's *Bach* are of absorbing interest to every Bach lover. In order to make a comprehensive study of the Master's works, and also while reading the works of Schweitzer or Pirro, it is necessary to make a co-ordinated study of his Cantatas and other works for voice in order to follow this development.

The recent work on Bach, by Boughton,* goes still further and claims that the true greatness of Bach is to be found in the fact that he confided his deep and inmost thoughts to his music, because the oral expression of one's personal opinion was not tolerated in the days of the petty princes. Be that as it may, we should be extremely grateful as musicians to have had, as the basis of the whole structure of modern music, the works of so great a genius that even today, after two hundred years, we are continually finding new depths of inspiration and sources of interest therein.

*Rutland Boughton, *Bach the Master*, Harper & Brothers, New York, 1930

CHORAL SOURCES

IN order to facilitate the arrival at the true conception of these Organ Chorals each one has been preceded by the same choral arranged for voices. As far as possible these arrangements for voices have been selected from the works of Bach himself. As the Master shows the decided tendency of coloring his harmonies and voice lines to suit the words, by harmonizing the same melody in a different manner for each different verse, that particular verse to which he had set the music has been retained. Thus it will be seen that often it is not the first verse which here appears in the Choral. However, when another verse than the first one is used, the first verse is printed below. It is interesting to note how the pictorial element used in the Organ Choral is sometimes present in the Choral for voice. A comparison of both in No. 5 will show that the same tendency to portray the genuflections of the Wise Men is already present in the voice arrangement in a smaller way.

Wherever it was possible the Chorals have been selected from the vocal works where the words are found associated with the music directly. Where this was not possible, owing perhaps to the fact that so many of the Cantatas were lost, the Chorals were taken from the various Choral Collections of Bach. We have no assurance that the first verse was associated with these latter, and it would prove an interesting phase of Bach investigation to attempt to assign definite verses to these Chorals from the relationship of words and music.

It must be definitely understood that where the key has been changed to agree with the key of the Organ Choral, the arrangement for voices is not to be sung as the voice range would often not be practicable. The transposition has been made so that the Organ Choral may be preceded by the more simple voice arrangement on the organ if desired. The editor knows of one case where the choir heaped words of abuse upon the shades of Bach for not knowing how to write for voices when the director was trying to use a Choral which had been transposed to a higher key for the purpose expressed above! Chorals Nos. 1, 3, 5, 6, 8, 11, 12, 13, 14, 15, 18, 21, 22, 27, 31, 37, 38, 39, 40, 43, and 45 are from his works for voice. Nos. 2, 7, 10, 16, 20, 24, 25, 26, 28, 29, 32, 33, 34, 35, 36, and 42 are from the Choral Collections. Nos. 4, 9, 17, 19, 23, 30, 41, and 44 cannot be found harmonized by Bach. They have therefore been selected from other sources.

TEMPO

ONE of the fundamental questions to be decided in the playing of Bach is the pace or tempo at which the composition should be played, as Bach left us but few tempi indications. There are many things which ought to be given consideration in this decision, some of which are general and others depending upon local conditions. Unless the instrument allows a clear, clean connection of the tone in pure legato, the works of Bach had better not be played on it at all. If the hall has considerable echo, causing a certain muddiness, the tempo must necessarily be slower than in less resonant halls. The great goal, no doubt, is absolute clearness in the leading of the intricate voice lines. That this may be accomplished easily, perfect relaxation, control, and poise are required on the part of the player, so that the perfect co-ordination between the tempo and the spiritual content of the piece may not be

disturbed. It may be asserted that the range in tempi in Bach's time was not so large as at present – perhaps owing to the heavier action and deeper key-fall. It has often been remarked that it is more delightful to play Bach than to listen to his music. This, no doubt, arises from the fact that the player is entirely familiar with the music and can follow more clearly the intricate voice leading and other matters of detail. The listener, on the contrary, must follow the weave of the voices from the sound, and hence requires the greatest possible clearness and plasticity in order to follow the details. Confusion of any kind detracts completely from the continuity. This would be a strong argument to give to Bach's works a rather slower tempo than is usually the case. One can have no sympathy for those who desire to use Bach's works as a means to demonstrate their virtuosity. When one has correctly comprehended the spiritual content of the work, the tempo usually adjusts itself. A study of the comparative tempo marks given in different editions shows us how far we still are from a perfect conception of Bach's works in this regard.

PHRASING

THE phrasing of Bach's organ works has been one of the chief points of contention connected with these masterpieces. One of the most interesting studies possible is to make a comparison of the phrasing indicated by different editors. The Breitkopf & Härtel Edition, by Naumann, offers points of especial interest in this respect. It is almost impossible to mark the exact phrasing of four or five voices in a close score without overburdening it. It is far better to master the several principles which underlie Bach's phrase structure and apply the phrasing from direct analysis of the structure itself.

In these Organ Chorals there are two main phrase ideas to consider. First, there is the phrasing of the verse line, the close of which is characterized by a hold or *fermata*. In the Organ Chorals this hold is not an indication to sustain the note longer than its value, but is simply there to show the end of the verse line. The phrasing at these points consists of separating by a unit of time-value (the unit of time-value being the kind of note occurring most frequently in the piece) that verse line from the next one which follows, thereby producing the effect of respiration. Secondly, there is the phrasing which results from the operation of the germ which Bach usually employs as the basis of the composition. The form which this germ takes is dictated by the inherent meaning in the Choral words. By referring to the first Organ Choral it may readily be seen what the germ is, as it is clearly indicated therein. This germ influences the nature of the phrasing throughout and it is not difficult to analyze if one starts from this basis.

It may be said in general that Bach's phrases are more or less violinistic in nature; that they almost always start on an off-beat; that they should not be treated in a "square-toed" manner; that they should be felt rather than heard, and that the whole legato of the parts should be influenced by them to warmth and pulsation. In this way the legato, which would otherwise develop a monotony, becomes a living and vital thing. The so-called semi-staccato delivery of Bach's polyphony tends to destroy the unity and warmth of the phrase, and should only be used in exceptional situations and where the sluggish action of an organ does not permit a pure and warm legato to be used.

DYNAMICS AND EXPRESSION

BACH did not enjoy the advantage of a swell pedal. This does not mean that his works for organ are not expressive. There is no composer who had the skill of producing the effect of crescendo and diminuendo by means of inner content and harmonic structure to as great an extent as Bach. The editor once enjoyed the rare privilege of an unusual demonstration of this. M. Marcel Dupré, the marvelous French organist, was playing before a dozen or more students at his home in Meudon. He selected the Organ Choral, *O Mensch, bewein' dein' Sünde gross* (No. 24 in this set). He drew a mixture combination for the solo melody and stated that the content and structure of the piece were sufficient unto themselves to bring out every shade of dynamic necessary without the use of the swell pedal. The effect was astonishing, and to that audience the contention was proved to their satisfaction. When one considers such writing as the phrasing in the fourth last measure of this piece and the intense climax expressed in the high B-flat of the third last measure, we may be reasonably certain that Bach's music was not without its expressive message even on the organs of his own day. That these expressive qualities can be heightened by a judicious employment of the swell pedal of the modern organ it would be folly to deny. One must, however, be careful to avoid an overuse of this modern means of assistance in bringing out the expressive content of Bach's organ works. Nothing is so disturbing as a meaningless use of the swell pedal which often antagonizes the logic of the expression and leads to the grotesque instead of the sublime. Every move of the swell pedal should be thoroughly planned beforehand, and not left to the chance fancy. Violent and vicious spasmodic uses of the swell pedal are surely entirely out of place in these works. In the Organ Choral No. 9 of this set, in which the pictorial effect of the angels descending from heaven, and their return at the time of Christ's birth is described, the gradual opening of the swell pedal without perceptible breaks through one-half of the piece, and the closing of the swell pedal in a similar manner assists in presenting the picture of approach and disappearance of the angels.

In the more extended and complex forms existing in the larger fugues, ample uses of the swell pedal are offered, especially in the episodes and in the climaxes of the main sections, but in the present smaller forms the use is more limited. Suggestions are made in the present edition for the registration of each piece. With one or two exceptions these registrations once made will not need to be changed as the pieces themselves are so short and any change would tend to cause restlessness. However, a judicious use of the swell pedal can help materially to gain the essential variety.

In the expressive numbers is offered an opportunity for the finest aid to Bach's inherent expression by realizing and extending the scope of this quality. In numbers where a section is repeated, variety is often found by playing it once on an open swell and following that by playing it on a closed swell. Where the piece tends toward a climax the addition of stops which have not too much contrast should prove effective and logical, as should also the opening of the swell pedal for greater volume. Perhaps there is no greater test that an organist can face than the use of dynamics in Bach, and the true artist will devote as much time and thought in his preparation to this phase of interpretation as he does to the technical side.

SOME GENERAL RULES FOR PLAYING BACH

THAT fingering is best which allows the easiest control of a perfect legato with the least effort. The manner in which the notes of the inner voices are taken by either hand is a sure indication of the preparation and aptitude of the player in playing Bach.

A singing legato is the natural element of the organ and, while it is necessary to master many varieties of touch and control in organ playing, the legato remains paramount.

Precision in attack and release of all notes and chords is essential.

Repeated notes should be distinctly separated. If short, the first of two repeated notes should be given only half of its value. If long, it should be separated from the second by a note-value equal to those which constitute the flowing notes of the composition.

When two voices on the same manual succeed each other on the same note, this note should be tied unless one of the voices makes a melodic design, in which case the notes should be treated as repeated notes.

After a repeated note, if the value of the note which was repeated reaches beyond its "successor," it is necessary to hold the "successor" to complete the value of the original note.

To avoid the "buzz" in organ playing, watch the connection of notes from:

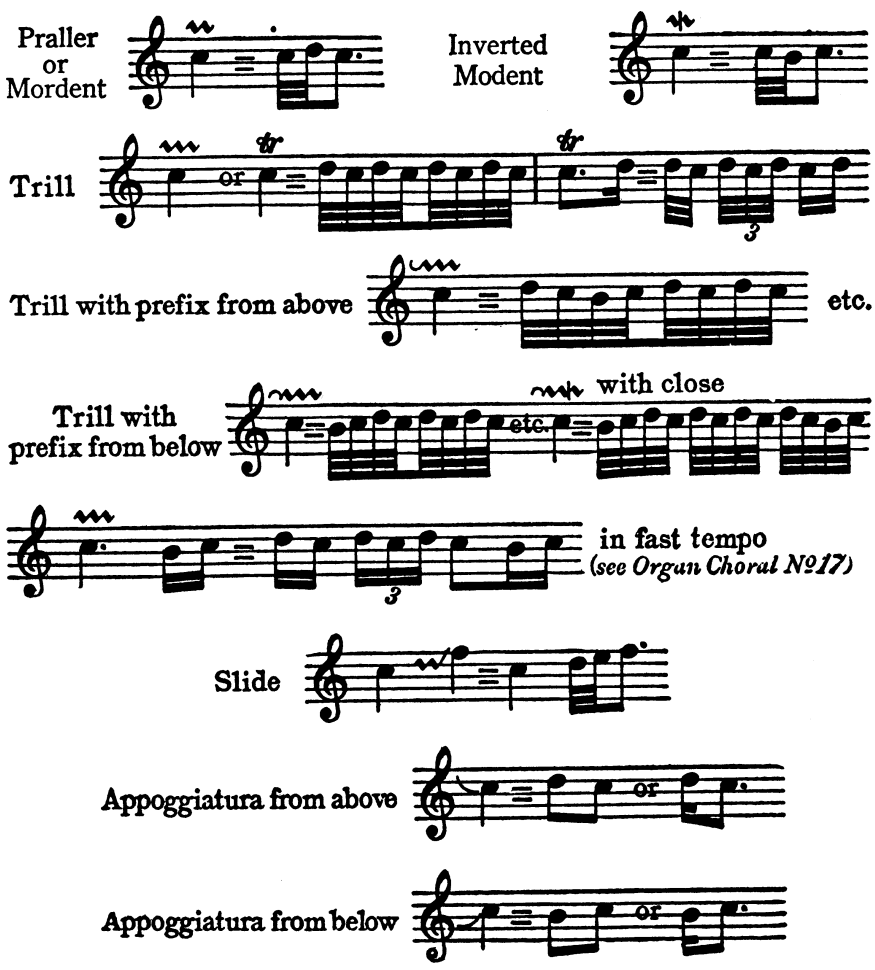
1. White key to white key— 2. Black key to black key
3. White key to black key— 4. Black key to white key

This is often ignored and leads to muddy connection of the tones, as the relationship of the tone connection is different in these positions.

In the downward skip of an octave, the upper note is usually detached from the lower. This is not the case in a skip upward. The reason for the former is acoustical and allows the lower note to enter clearly.

RULES FOR EXECUTION OF THE EMBELLISHMENTS FOUND IN THIS VOLUME

1. A trill should begin on the higher note except when the latter immediately precedes the trill in which case it begins on the principal note.
2. Every ornament in Bach should begin on the time-value of the note which it embellishes, and not before.
3. If a trill embellishes a dotted note it should cease its trill on the principal note when arriving at the time-value of the dot.
4. Do not end a trill with a turn unless it is especially indicated.
5. Any ornament indicated with a trill should be embodied in the trill.



ABBREVIATIONS AND SOURCES

USE has been made in this edition of a number of abbreviations as follows:

B. G. Bachgesellschaft, Leipzig.

PET. C. F. Peters, Leipzig.

B. AND H. Breitkopf & Härtel, Leipzig.

NOV. Novello and Company, Limited, London.

AUG. Augener, Ltd., London.

BÄR. Bärenreiter-Verlag, Kassel (see Bärenreiter Ed.)

GUIL. TEMPO. The tempo indications used by Alexandre Guilmant.

SCHWEITZER: BACH, I, II. Albert Schweitzer, "J. S. Bach" (Translated by Ernest Newman) in two volumes. Breitkopf & Härtel, Leipzig, 1911.

SPITTA: BACH, I, II, III. Philipp Spitta, "Johann Sebastian Bach" (Translated from the German by Clara Bell and J. A. Fuller Maitland) in three volumes. Novello and Company, Limited, London, 1899.

PIRRO: BACH. A. Pirro, "Johann Sebastian Bach, the Organist, and His Works for Organ" (Translated from the French by Wallace Goodrich). G. Schirmer, New York, 1902.

GRACE: O. W. B. Harvey Grace, "The Organ Works of Bach." Novello and Company, Limited, London, 1922.

MAYRHOFER: B. S. P. Isidor Mayrhofer, "Bach-Studien," Erster Band, Orgelwerke. Breitkopf & Härtel, Leipzig, 1901.

WOLFRUM: BACH, I, II. Philipp Wolfrum, "Johann Sebastian Bach," zwei Bände. Breitkopf & Härtel, Leipzig, 1910.

PARRY: BACH. C. Hubert H. Parry, "Johann Sebastian Bach." G. P. Putnam's Sons, New York and London, 1909.

BÄRENREITER ED.: "Johann Sebastian Bach, Orgelbüchlein und andere kleine Choralvorspiele," Herausgegeben von Hermann Keller. Bärenreiter-Verlag, Kassel, 1928.

In addition to the above references, frequent use of which is made in this edition, there are various other biographies and articles in which the organ chorals are given prominent mention. One of the most important of these is Dr. Hans Luedtke's excellent article on "Sebastian Bach's Choralvorspiele" in the *Bach-Jahrbuch* for 1918. Breitkopf & Härtel, Leipzig.

GENERAL

BECAUSE Bach left us so few directions for the interpretation of his masterpieces, there is perhaps no other composer who makes such great demands upon the interpreter. To a certain extent, our present point of view has been so influenced by the development in music since that time, that we no longer approach our task without prejudice. If Bach then does not yield his secrets, in the light of our present-day knowledge, upon our first attempt, we are apt to turn away dissatisfied. No error could be greater than this. A correct interpretation of Bach's masterpieces requires a full comprehension of the man and his time as his music is the embodiment of this, just as the Gothic Cathedrals are the embodiment of the spirit of the times in which they were built. The different points of view which form the background of the great biographies and writings by Spitta, Schweitzer, Pirro, Parry, Terry, Boughton, and others, must be absorbed to comprehend fully the complex possibilities of Bach's music. His vocal works must be studied to arrive at a correct comprehension of his instrumental works.

The editorial work of the different editions of this set of Organ Chorals furnishes material for useful study which cannot be neglected. The reference to the tempo indications presented in this book is only one small phase of interest, and the inclusion of this phase in this edition does not indicate at all that the different editions, Bachgesellschaft (B.G.), Peters (Pet.), Breitkopf & Härtel (B. & H.), Novello (Nov.), Augener (Aug.), Bärenreiter (Bär.), etc., may be ignored. On the contrary, these editions contain so much of interest that anyone wishing to make an exhaustive study of this work should consult them all as their comparative merits could not be summed up in any single discussion. For this purpose indications are given where each composition may be found in these different editions.

Grateful acknowledgement is made to the Oxford University Press for the kind permission to use some of Charles Sanford Terry's English translations of Bach's Choral verses. Owing to Dr. Terry's deep comprehension of the work of Bach, his translations are without a doubt the best in the English language. Anyone who has not yet become acquainted with Terry s *J. S. Bach's Cantata Texts* and *J. S. Bach's Four-Part Chorals* has a great treat in store for himself when he secures them. In comprehensive scope, erudition, and thoroughness, they are the equal of anything in Bach literature. Other translations and sources are given credit where used.

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COMPLETE LIST OF CHORALS

AS PLANNED BY BACH FOR THE ORGELBÜCHLEIN

THERE follows a complete list of the Chorals which Bach had sketched in his manuscript. Those actually completed are printed in bold-faced type, the others in lighter type. Before each group has been placed the division of the Church Year to which they apply. The number and order in which the Chorals appear in this edition are found in the first column of figures. The orthography is that of Bach himself.

ADVENT

1. 1. **Nun kom der Heyden Heylandt.**
2. 2. **Gott durch deine güte *oder* Gottes Sohn ist kommen.**
3. 3. **Herr Christ der ein'ge Gottes Sohn *oder* H. Gott nun sey gepreiset.**
4. 4. **Lob sey dem Allmächtigen Gott.**

CHRISTMAS

5. 5. **Puer nat. in Bethlehem.**
   6. Lob sey Gott in des Himmels Trohn.
6. 7. **Gelobet seys tu Jesu Christ.**
7. 8. **Der Tag der ist so freudenreich.**
8. 9. **Vom Himmel hoch da kom ich her.**
9. 10. **Vom Himmel kam der Engel Schaar.**
10. 11. **In dulci jubilo.**
11. 12. **Lobt Gott ihr Christen all zugleich.**
12. 13. **Jesu meine Freüde.**
13. 14. **Christum wir sollen loben schon.**
14. 15. **Wir Christenleüt.**

THE OLD YEAR AND NEW YEAR

15. 16. **Helfft mir Gottes Güte preisen.**
16. 17. **Das alte Jahr vergangen ist.**
17. 18. **In dir ist Freude.**

NUNC DIMITTIS *(Song of Simeon)*

18. 19. **Mit Fried und Freüd ich fahr dahin.**
19. 20. **Herr Gott nun schleuss den Himmel auff.**

PASSION

20. 21. **O Lamm Gottes unschuldig.**
21. 22. **Christe du Lamm Gottes.**
22. 23. **Christus der uns selig macht.**
23. 24. **Da Jesus an dem Xe stund.**
24. 25. **O Mensch bewein' dein' Sünde gross.**
25. 26. **Wir danken dir H. Jesu Christ.**
26. 27. **Hilf Gott dass mirs gelinge.**
   28. O Jesu wie ist dein Gestalt.
   29. O Traurigkeit, o Herzeleid.
   30. Allein nach dir, Herr Jesu Xst verlanget mich.
   31. O wir armen Sünder.
   32. Herzliebster Jesu was hastu verbrochen.
   33. Nun gibt mein Jesus gute Nacht.

EASTER

27. 34. **Christ lag in Todes Banden.**
28. 35. **Jesus Christus, unser Heyland.**
29. 36. **Christ ist erstanden.**
30. 37. **Erstanden ist der heil'ge Xst.**
31. 38. **Erschienen ist der herrliche Tag.**
32. 39. **Heut triumphieret Gottes Sohn.**

ASCENSION

   40. Gen Himmel aufgefahren ist.
   41. Nun freut euch, Gottes Kinder all.

PENTECOST

   42. Komm Heiliger Geist, erfüll die Herzen Deiner Gläubigen.
   43. Komm Heiliger Geist, Herre Gott.
33. 44. **Kom Gott Schöpffer, H. Geist.**
   45. Nun bitten wir den heil'gen Geist.
   46. Spiriti S. gratia *oder* Des Heilg. Geistes reiche Gnade.
   47. O Heilger Geist, das göttlich' Feu'r.
   48. O Heilger Geist, o Heiliger Gott.

WORD OF GOD

34. 49. **Herr Jesu Christ, dich zu uns wend.**
35*a*. 50. **Liebster Jesu wir sind hier.**
35*b*. 51. **Liebster Jesu wir sind hier (*distinctius*).**

TRINITY

   52. Gott der Vatter wohn uns bey.
   53. Allein Gott in der Höh sey Ehr
   54. Der du bist 3 in Einigkeit.

SONGS OF PRAISE

55. Gelobet sey der H. der Gott Israel.
56. Meine Seel erhebt den Herren.
57. Herr Gott dich loben alle wir.
58. Es stehn vor Gottes Trohne.
59. Herr Gott dich loben wir.

SONGS OF FAITH

60. O Herre Gott dein göttlich Wort.
36. 61. **Diess sind die heilgen 10 Gebothe.**
62. Mensch wilt du leben seeligl.
63. Herr Gott erhalt uns für und für.
64. Wir gläuben all' an einen Gott.
37. 65. **Vatter unser im Himmelreich.**

BAPTISM

66. Christ, unser Herr, zum Jordan kahm.

CONFESSION

67. Aus tieffer Noth schrey ich zu dir.
68. Erbarm dich mein o Herre Gott.
69. Jesu der du meine Seele.
70. Allein zu dir H. Jesu Christ.
71. Ach Gott und Herr.
72. Herr Jesu Christ, du höchstes Guth.
73. Ach Herr mich armen Sünder.
74. Wo solt ich fliehen hin.
75. Wir haben schwerlich.
38. 76. **Durch Adams Fall ist gantz verderbt.**

SALVATION IN CHRIST

39. 77. **Es ist das Heil uns kommen her.**

COMMUNION

78. Jesus Christus unser Heyland, der von uns.
79. Gott sey gelobet und gebenedeyet.
80. Der H. ist mein getreuer Hirt.
81. Itzt kom ich als ein armer Gast.
82. O Jesu du edle Gabe.
83. Wir dancken dir H. Jesu Christ, ds. du das Lämlein.
84. Ich weiss ein Blümlein hübsch u. fein.

THANKSGIVING AND PRAISE

85. Nun freut euch lieben Christen g'mein.
86. Nun lob mein Seel den Herren.

CHRISTIAN LIFE

87. Wohl dem, der in Gottes Furcht steht.
88. Wo Gott zum Hauss nicht giebt sein Gunst.
89. Was mein Gott will, das gescheh allzeit.
90. Komt her zu mir spricht Gottes Sohn.
40. 91. **Ich ruf zu dir H. Jesu Christ.**
92. Weltlich Ehr und zeitlich Gut.
93. Von Gott will ich nicht lassen.
94. Wer Gott vertraut.
95. Wies Gott gefält, so gefält mirs auch.
96. O Gott, du frommer Gott.

TRUST

97. In dich hab ich gehoffet, Herr.
41. 98. **In dich hab ich gehoffet, Herr (alio modo).**
99. Mag ich Unglück nicht wiederstahn.
42. 100. **Wenn wir in höchsten Nöthen seyn.**
101. An Wasserflüssen Babylon.
102. Warumb betrübstu dich mein Hertz.
103. Frisch auff mein Seel verzage nicht.
104. Ach Gott wie manches Hertzeleyd.
105. Ach Gott erhör mein Seuffzen und Weh' klagen.
106. So wünsch ich nun eine gute Nacht.
107. Ach lieben Christen seyd getrost.
108. Wenn dich Unglück thät greiffen an.
109. Keinen hat Gott verlassen.
110. Gott ist mein Heyl mein Hülff und Trost.
111. Was Gott thut, ds. ist wohlgethan, kein einig.
112. Was Gott thut, das ist wohlgethan, es bleibt gerecht.
43. 113. **Wer nur den lieben Gott lässt walten.**

THE CHURCH

114. Ach Gott vom Himmel sieh darein.
115. Es spricht der Unweisen Mund wohl.
116. Ein feste Burg ist unser Gott.
117. Es woll uns Gott genädig seyn.
118. Wär Gott nicht mit uns diese Zeit.
119. Wo Gott der Herr nicht bey uns hält.
120. Wie schön leuchtet der Morgenstern.
121. Wie nach einer Wasser Quelle.
122. Erhalt uns H. bey deinem Wort.
123. Lass mich dein seyn und bleiben.
124. Gib Fried' du frommer treuer Gott, du.
125. Du Friedefürst, H. Jesu Christ.
126. O grosser Gott von Macht.

FUNERAL

127. Wenn mein Stündlein vorhanden ist.
128. H. Jesu Christ wahr Mensch und Gott.
129. Mitten wir im Leben sind.
130. Alle Menschen müssen sterben.
44. 131. **Alle Menschen müssen sterben (alio modo).**
132. Valet will ich dir geben.
133. Nun last uns den Leib begraben.
134. Christus der ist mein Leben.
135. Herzlich lieb hab ich dich o Herr.
136. Auf meinen lieben Gott.
137. Herr Jesu Christ ich weiss gar wohl.
138. Mach's mit mir Gott, nach deiner Güt'.
139. Herr Jesu Christ, mein's Lebens Licht.
140. Mein Wallfarth ich vollendet hab.
141. Gott hat das Evangelium.
142. Ach Gott thu dich erbarmen.

MORNING

143. Gott des Himmels und der Erden.
144. Ich dank' dir lieber Herre.
145. Aus meines Herzens Grunde.
146. Ich dank dir schon.
147. Das walt mein Gott.

EVENING

148. Christ' der du bist d. helle Tag.
149. Christe der du bist Tag und Licht.
150. Werde munter mein Gemüthe.
151. Nun ruhen alle Wälder.

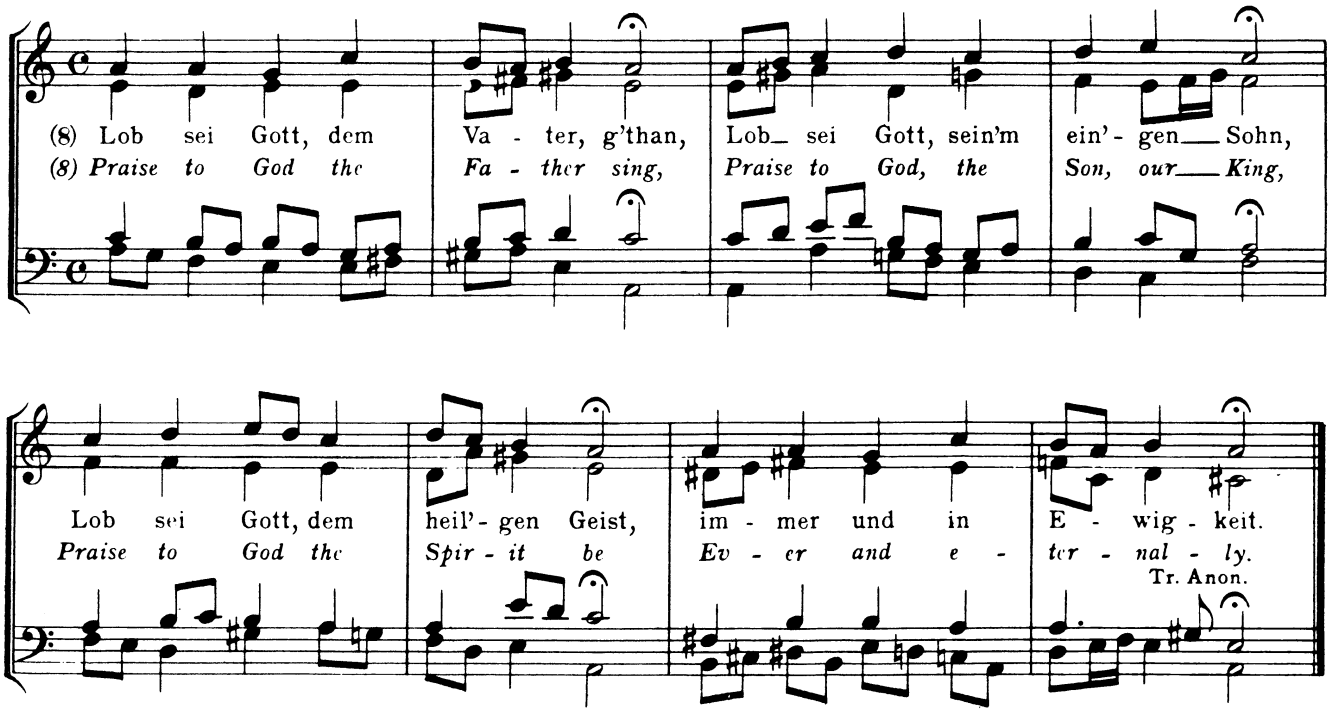
MISCELLANEOUS

152. Danket dem Herrn denn er ist.
153. Nun lasst uns Gott dem Herren.
154. Lobet den Herren: denn Er ist sehr freundl.
155. Singen wir aus Herzens Grund.
156. Gott Vatter, der du deine Sonn
157. Jesu meines Herzens Freud.
158. Ach was soll ich Sünder machen.
45. 159. **Ach wie nichtig, ach wie flüchtig.**
160. Ach was ist doch unser Leben.
161. Allenthalben, wo ich gehe.
162. Hast du denn, Jesu, dein Angesicht; *oder:* Soll ich denn, Jesu.
163. Sey gegrüsset Jesu gütig *oder* O Jesu du edle Gabe.
164. Schmücke dich o liebe Seele.

THE LITURGICAL YEAR

(ORGELBÜCHLEIN)

NUN KOMM, DER HEIDEN HEILAND



From Cantata Nº 62, "Nun Komm, der Heiden Heiland" Original in b minor. Another harmonization of the choral, also set to the eighth verse, is found in Cantata Nº 36, "Schwingt freudig empor" also in b minor.

1. Nun Komm, der Heiden Heiland,
der Jungfrauen Kind erkannt,
dess sich wundert alle Welt,
Gott solch' Geburt ihm bestellt.

Martin Luther, (1483-1546)

1. **Savior of the heathen, come,**
Virgin's Son, here make Thy home;
Wonder at it, heav'n and earth,
That the Lord chose such a birth.

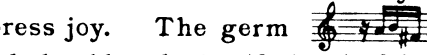
EDITIONS AND TEMPO SUGGESTIONS

Bach Gesellschaft	Vol. 25, p. 3 —	
Peters	Vol. V, p. 44 —	
Breitkopf & Härtel	Vol. VII, p. 45 —	Allegro non troppo
Novello	Vol. XV, p. 3 —	Moderato e pesante
Augener	Vol. VIII, p. 966 -	Allegretto 56=♩
Bärenreiter	Vol. I, Nº 1 ——	Zart und verhalten 42=♩
Guilmant tempo		Moderato 66=♪

REFERENCES

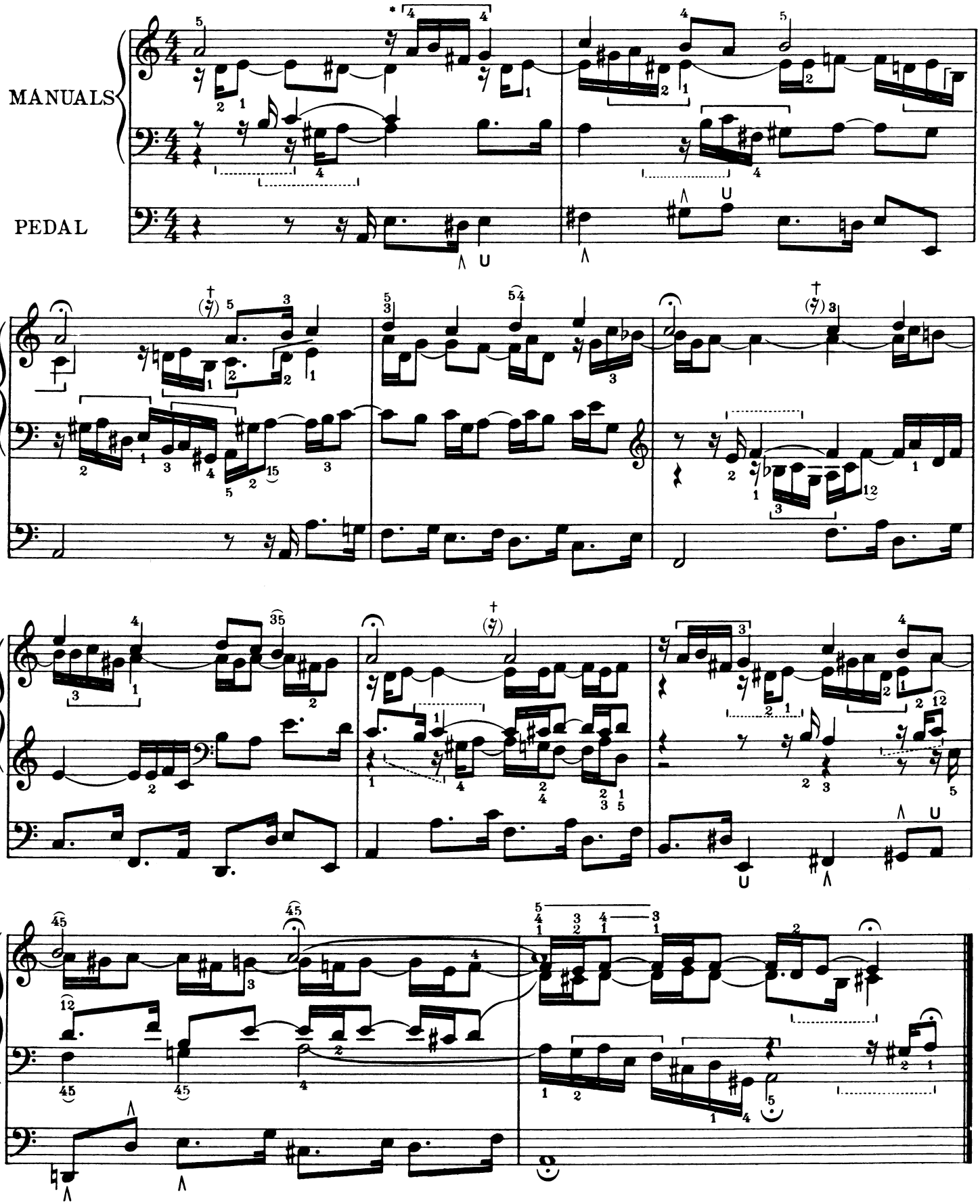
Bärenreiter Ed., Nachwort (several)
Mayrhofer, Bach–Studien p.132

SUGGESTIONS FOR INTERPRETATION

There are several features worthy of careful consideration in this composition. The "majesty" rhythm is prominently expressed in the pedals and should be held in very strict rhythm (♩. ♪). The exuberance of the polyphony tends to express joy. The germ  which pervades the counterpoint is of the utmost importance and should make itself clearly felt. It is suggested *between* the inner voices in the opening and several other measures. It is built upon the characteristic "Step motive," symbolizing faith. An unusual procedure is the appearance several times of five parts in an otherwise four-voiced Prelude. Select a full-toned combination.

1. NUN KOMM, DER HEIDEN HEILAND

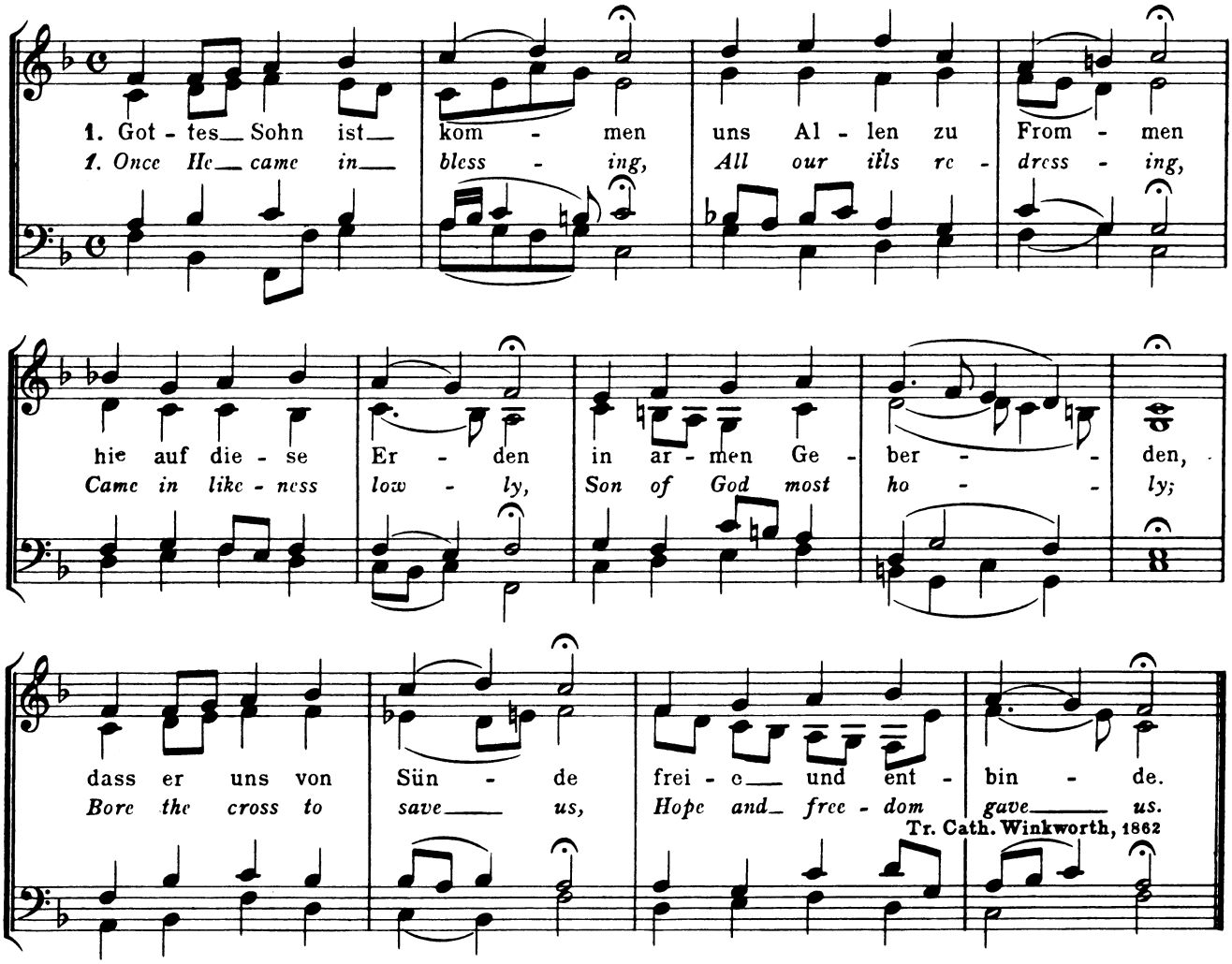
SAVIOR OF THE HEATHEN, COME



* The indication ⌊___⌋ shows the germ motive and constitutes the inner phrasing which should be felt rather than heard.
⌊.....⌋ indicates the germ as suggested between two different voices.

† Indicates the suggested respiration at the end of the verse-line.

GOTTES SOHN IST KOMMEN



Original in G. Bach Chorals. Terry Nº123. B.G. Nº65. Richter Nº115. Erk Nº214. 371 Chorals, Nº18. Bargiel, Nº103.

EDITIONS AND TEMPO SUGGESTIONS

B. G.	Vol. 25, p. 4	
Pet.	Vol. V, p. 20	
B.and H.	Vol. VII, p.24	—Moderato assai
Nov.	Vol. XV, p.5	— Andante
Aug.	Vol. VIII, p.988	—Moderato
Bär.	Vol. I, Nº 2	Voller, milder Klang ♩=66
Guil. tempo		Andante 48=♩

REFERENCES

Schweitzer, Bach, II, p.65
Pirro, Bach, pp. 62 and 73
Grace, O.W. B., pp. 124 and 197
Bärenreiter Ed., Nachwort
Mayrhofer, B.S. pp.132 and 133

SUGGESTIONS FOR INTERPRETATION

The indications "Man. Princip. 8.F. and Ped. Tromp. 8 Fuss" were given by Bach himself and indicate clearly his desire to have the canon between the Soprano and the Bass brought out clearly. The pedal melody, having been given to an eight foot reed stop, makes it evident that the real bass is the part assigned to the left hand. After having decided upon the relative strength of the combinations for the right hand and pedal parts, select a combination on the swell to balance the rest, but containing the 16 ft. Bourdon. At two points only will this registration, with the right hand played on the great, be found to be a bit awkward, viz. in measures 7 and 14. At these points the left hand can very easily "thumb" a note or two. The exuberance of the passage work indicates a joyous background for this composition. An arrangement or adjustment may be made which will bring out a more effective voice leading, especially of the canonic parts by selecting a four foot stop on the pedal upon which to play both voices of the canonic melody. The other two voices will also come out more clearly in this manner. A reference to the special arrangement made in this edition of the tenth organ choral will demonstrate this.

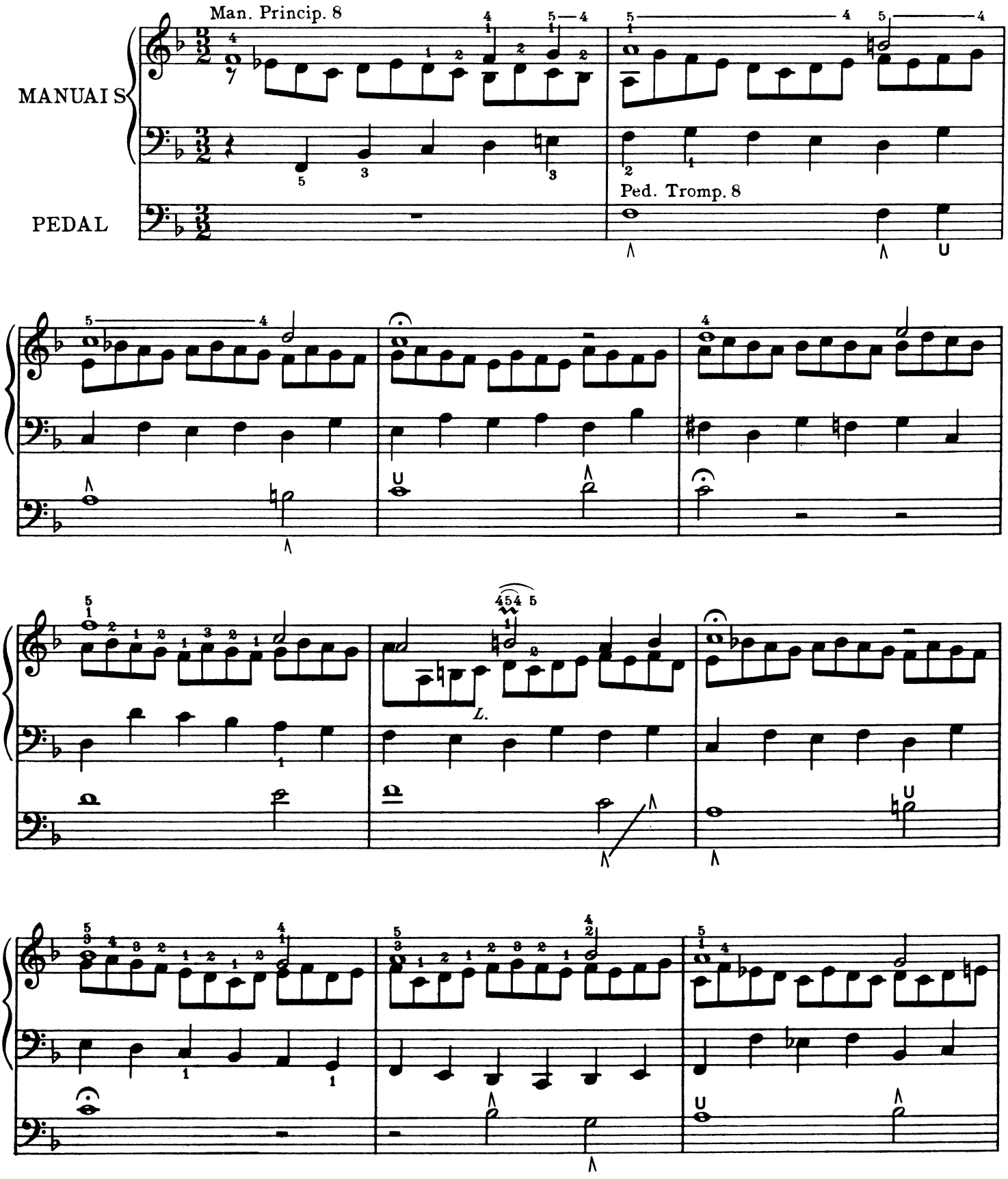
2. GOTT, DURCH DEINE GÜTE

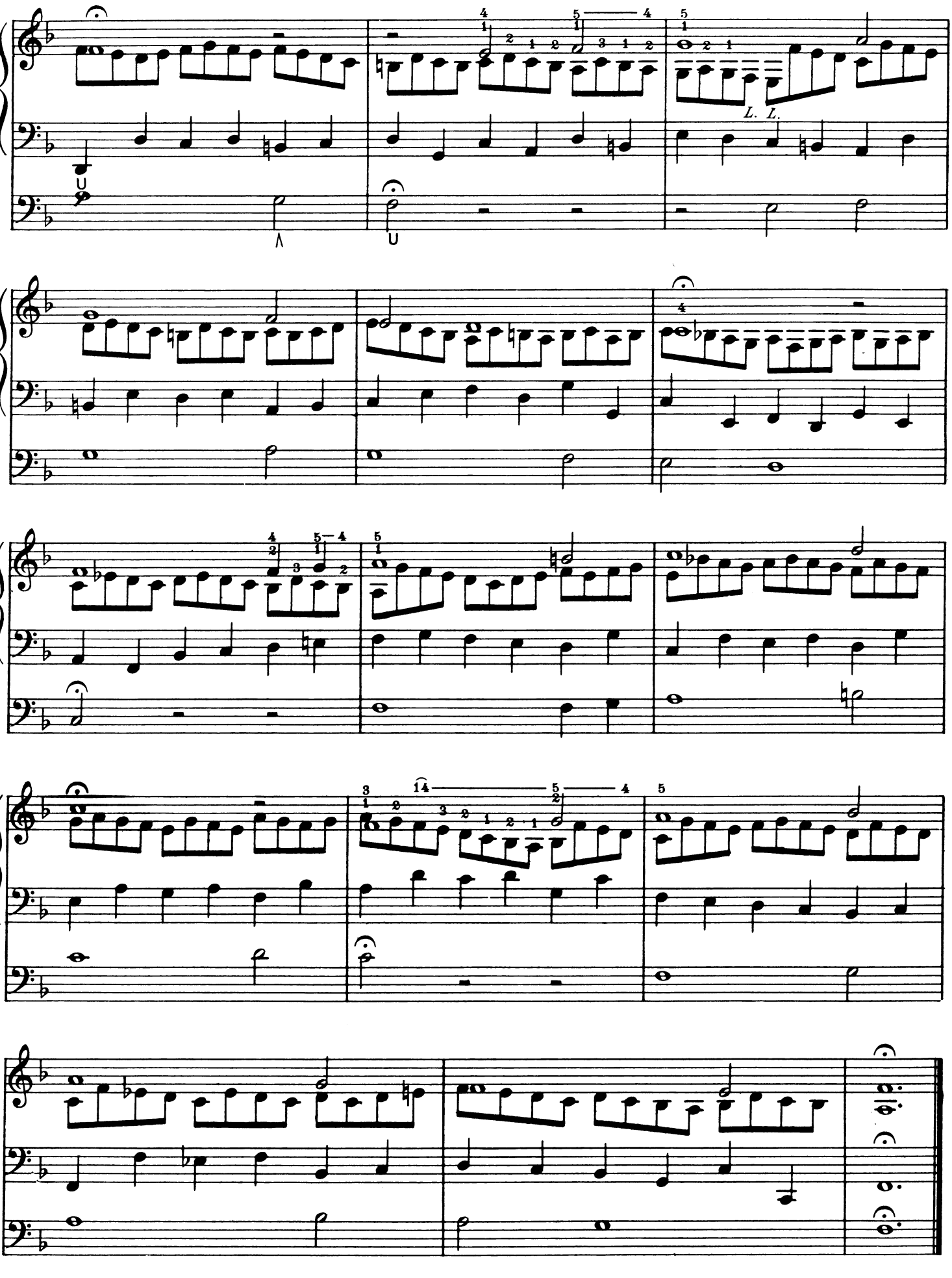
ODER

GOTTES SOHN IST KOMMEN

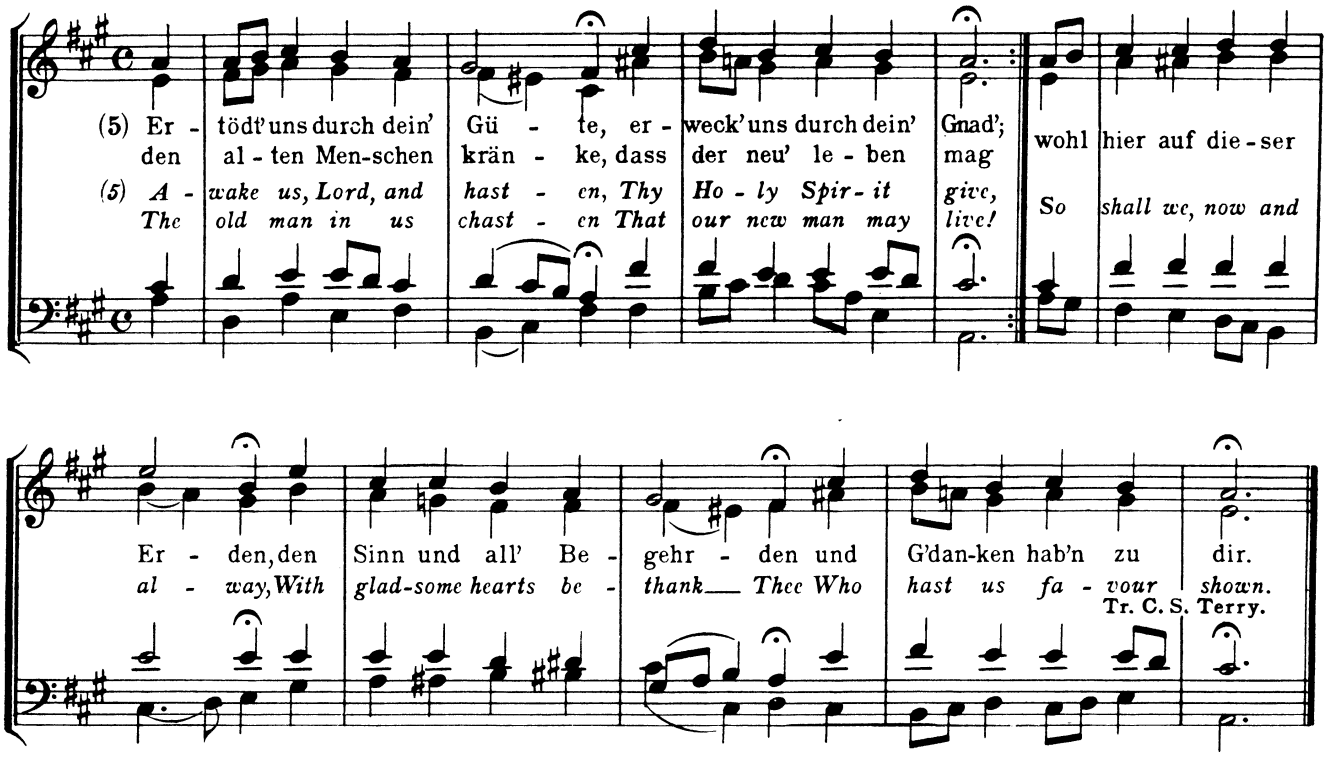
ONCE HE CAME IN BLESSING

In Canone all' Ottava, a 2 Clav. e Pedale




L. L.

HERR CHRIST, DER EIN'GE GOTTES SOHN



Original in F major. From Cantata No 96, "Herr Christ, der einig' Gottes Sohn." Another harmonization, also set to the fifth verse, is found in Cantata No 164 "Ihr, die ihr euch von Christo nennet" in the key of Bflat.

1. Herr Christ, der ein'ge Gottes Sohn,
Vaters in Ewigkeit,
Aus seinem Herz'n entsprossen,
Gleich wie geschrieben steht,
Er ist der Morgensterne,
Sein'n Glanz streckt er so ferne
Vor andern Sternen klar.

1. O Thou, of God the Father,
The true Eternal Son,
Of whom 'tis surely written,
That Thou with Him art one;
Thou art the bright and morning star,
Beyond all other radiance
Thy glory streams afar.

Tr. C. Winkworth

EDITIONS AND TEMPO SUGGESTIONS

B. G.	Vol. 25, p. 5	
Pet.	Vol. V, p. 24	
B. and H.	Vol. VII, p. 27	Andante con moto
Nov.	Vol. XV, p. 9	Andante moderato
Aug.	Vol. VIII, p. 996	Allegro moderato
Bär.	Vol. I, No 3	66 = ♩
Guil. tempo		Andante moderato 69 = ♪

REFERENCES

Grace, O. W. B., p. 115
Schweitzer, Bach II, p. 63
Mayrhofer, B. S., p. 133

SUGGESTIONS FOR INTERPRETATION

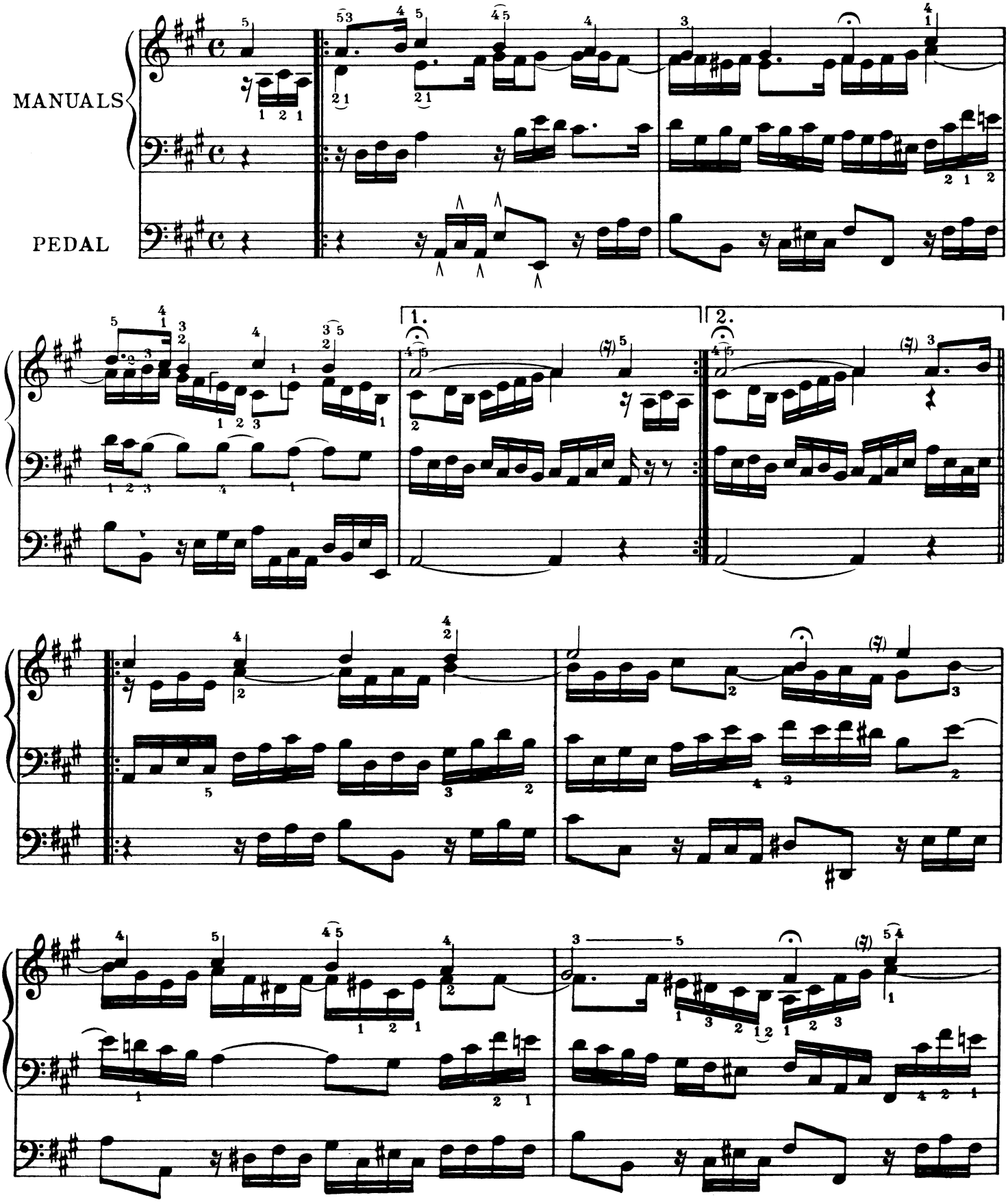
In this Prelude the germ is given to the pedal in which it appears throughout. Schweitzer calls this rhythmic figure "the beatific peace motive." It suggests a state of intimate happiness. The contrapuntal play of the voices in the alto and tenor assist in supporting the atmosphere of the motive in the bass. It is a selection of wonderful charm and it would be difficult to find another piece so short which contains its equal in quality.

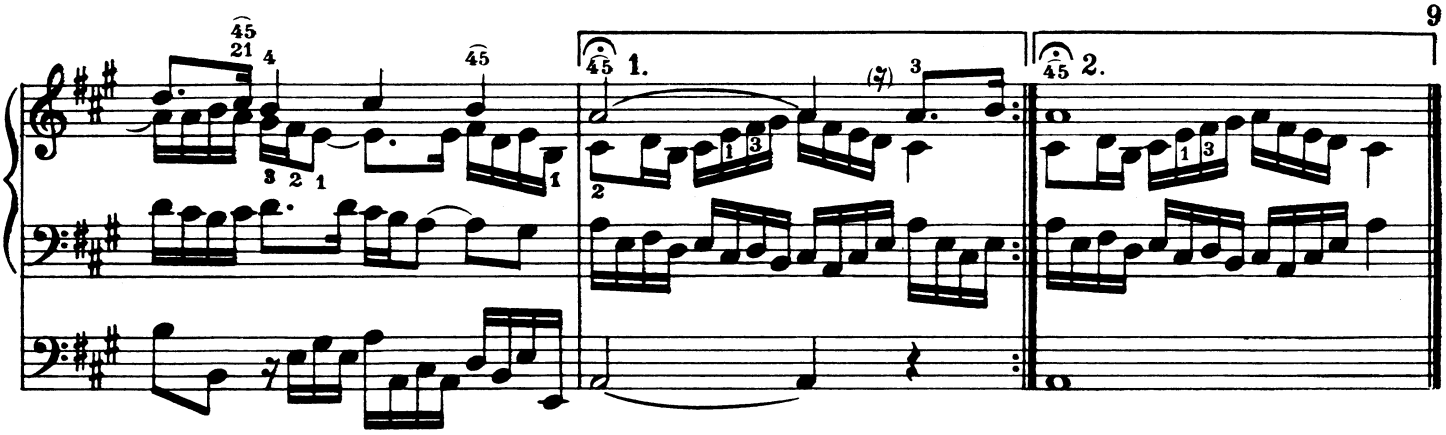
3. HERR CHRIST, DER EIN'GE GOTTES SOHN

ODER

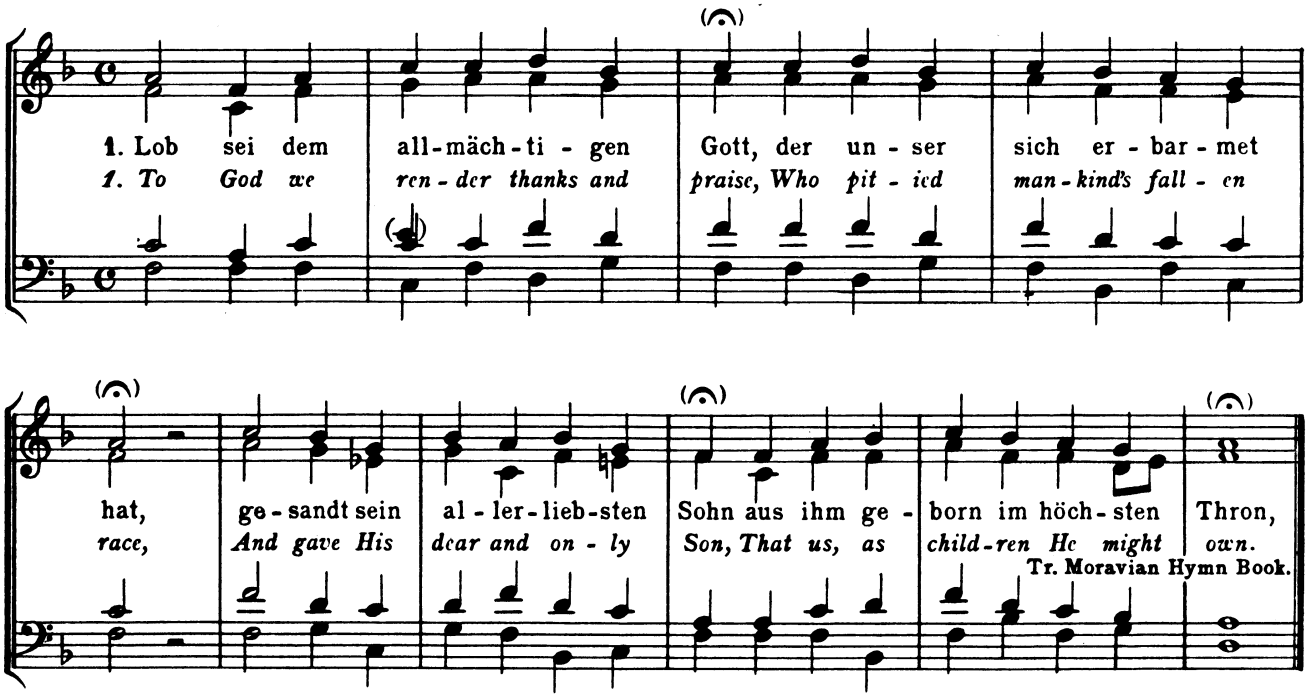
HERR GOTT, NUN SEI GEPREISET

O THOU OF GOD THE FATHER





LOB SEI DEM ALLMÄCHTIGEN GOTT
(CONDITOR ALME SIDERUM)



This choral does not exist harmonized by Bach. The present arrangement is by M. von Hessen and is found as No 16, Vol. II of Schoeberlein "Schatz des Liturgischen und Gemeinde gesangs" Bandenhoecks & Ruprechts Verlag, Göttingen 1868. It appears there in E flat, and in note-values double as long.

EDITIONS AND TEMPO SUGGESTIONS

B. G.	Vol. 25, p. 6	
Pet.	Vol. V, p. 40	
B. and H.	Vol. VII, p. 42	Andante maestoso
Nov.	Vol. XV, p. 11	Maestoso
Aug.	Vol. VIII, p. 975	Andante maestoso
Bär.	Vol. I, No 4	Feierlich, gehalten 50: ♩
Guil. tempo		Maestoso 60: ♪

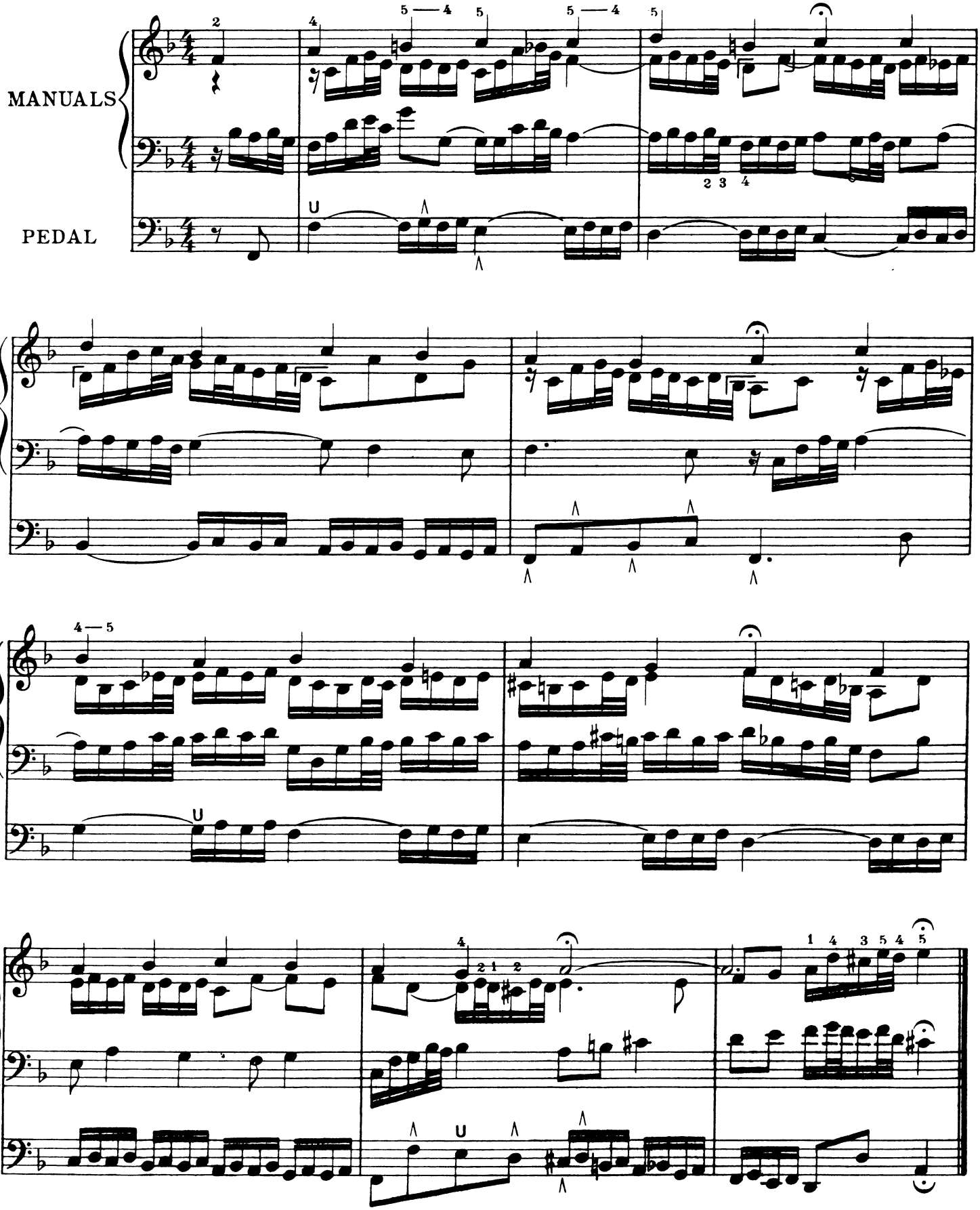
REFERENCES

Schweitzer, Bach II, p. 64
Mayrhofer, B.S., p. 133

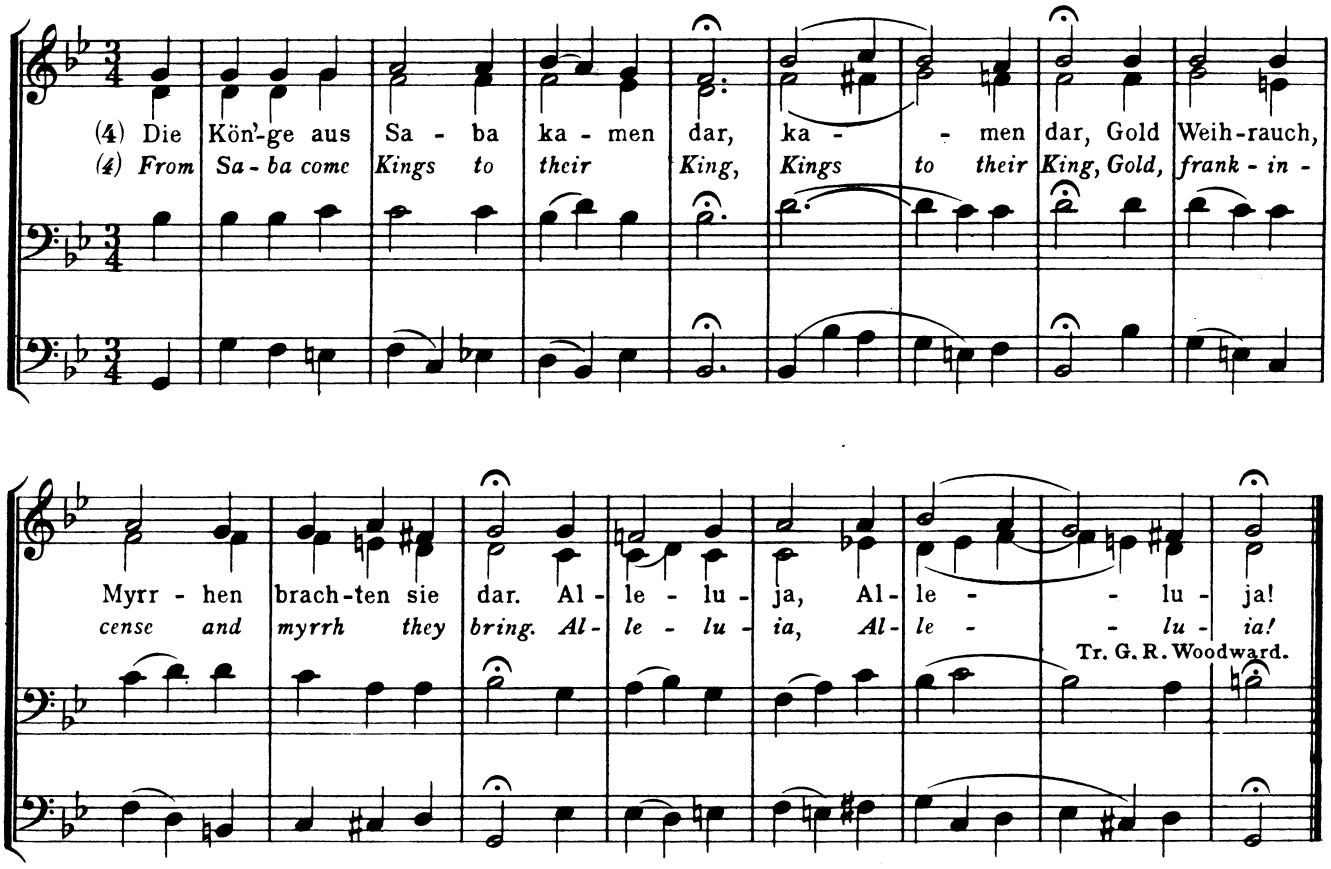
SUGGESTIONS FOR INTERPRETATION

A selection expressing the atmosphere of dignified praise. It should be played rather full and with a majestic feeling. The motive of joy is freely used in the middle parts and the step motive expressing faith dominates the pedal part, and tends to keep the composition in a calm and serene state.

4. LOB SEI DEM ALLMÄCHTIGEN GOTT
TO GOD WE RENDER THANKS AND PRAISE



PUER NATUS IN BETHLEHEM



Original in a minor. From Cantata Nº 65 "Sie werden aus Saba alle kommen." The choral is written on three staves to show the pictorial tendency of the bass which receives greater detail in the Prelude on this Choral.

1. Puer Natus in Bethlehem,
Unde gaudet Jerusalem. Alleluja! Alleluja!

1. A Child is born in Bethlehem,
Exult for joy, Jerusalem! Alleluia! Alleluia!

Tr. H. M. MacGill

EDITIONS AND TEMPO SUGGESTIONS

B.G.	Vol. 25, p.6	
Pet.	Vol. V, p.50	
B. and H.	Vol. VII, p.50	Allegro assai
Nov.	Vol. XV, p.13	Con anima
Aug.	Vol. VIII, p.997	Andante tranquillo
Bär.	Vol. I, Nº 5	Ruhig 69 = ♩
Guil. tempo		Assez anime 84 = ♩

REFERENCES

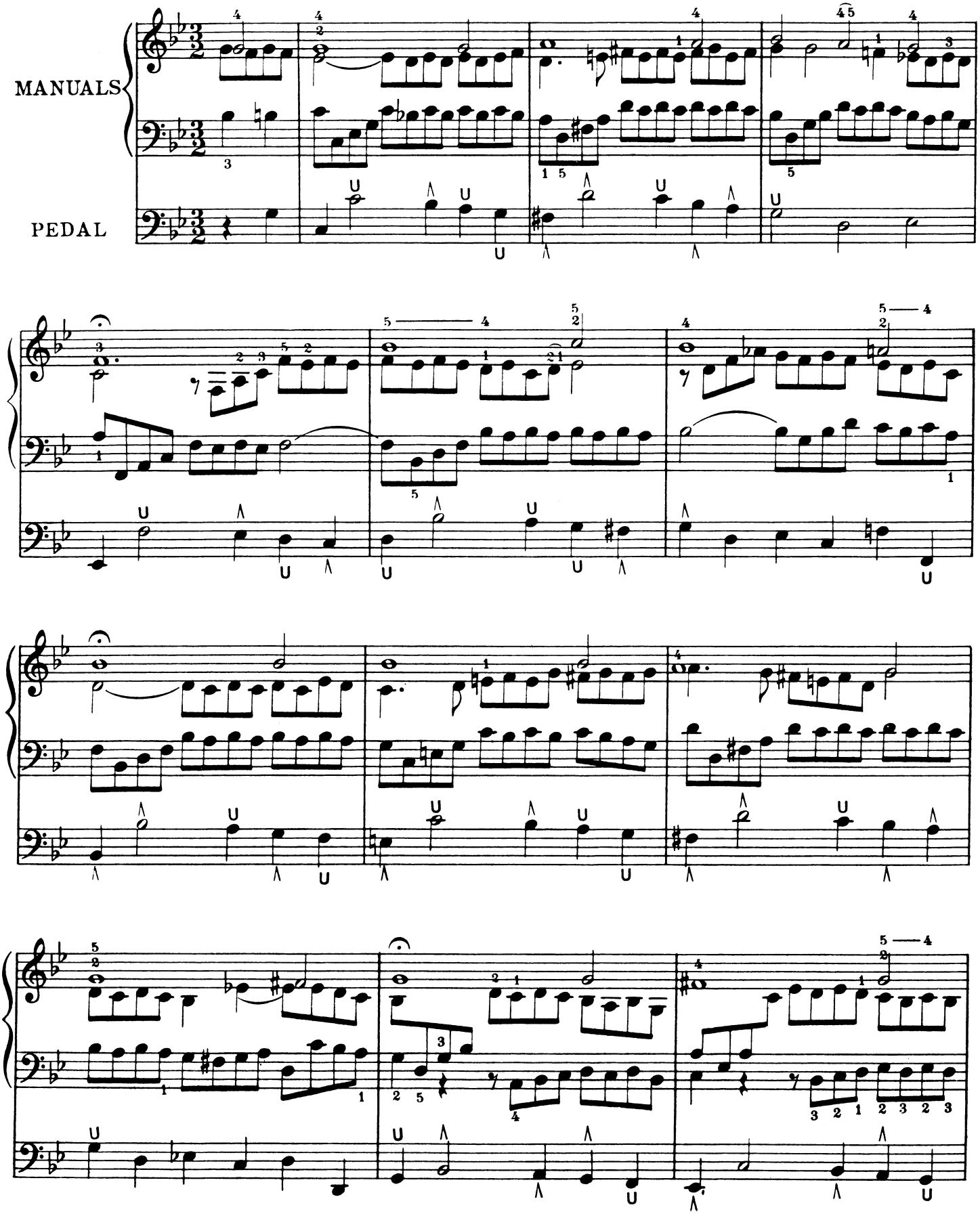
Grace, O.W. B., pp.134 and 141
Schweitzer, Bach II, pp. 62 and 66
Barenreiter Ed., Nachwort
Mayrhofer, B.S., p.133

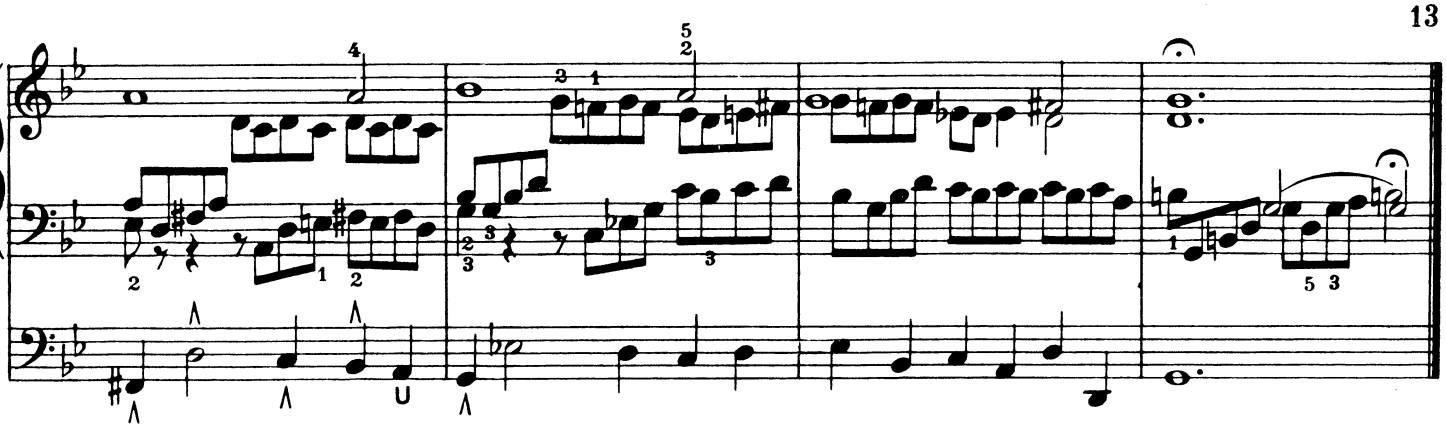
SUGGESTIONS FOR INTERPRETATION

In this Prelude is found one of those pictorial ideas which Bach seems to delight in portraying. The harmonization of the Choral shows in itself a very strong tendency toward the identical tone-painting as the Prelude. The bass portrays a series of deep genuflections and prostrations which the Wise Men of the East make in their adoration before the manger. The pedal part should stand out clearly, the middle voices flowing with ease and elasticity, while the melody sings its way steadfastly.

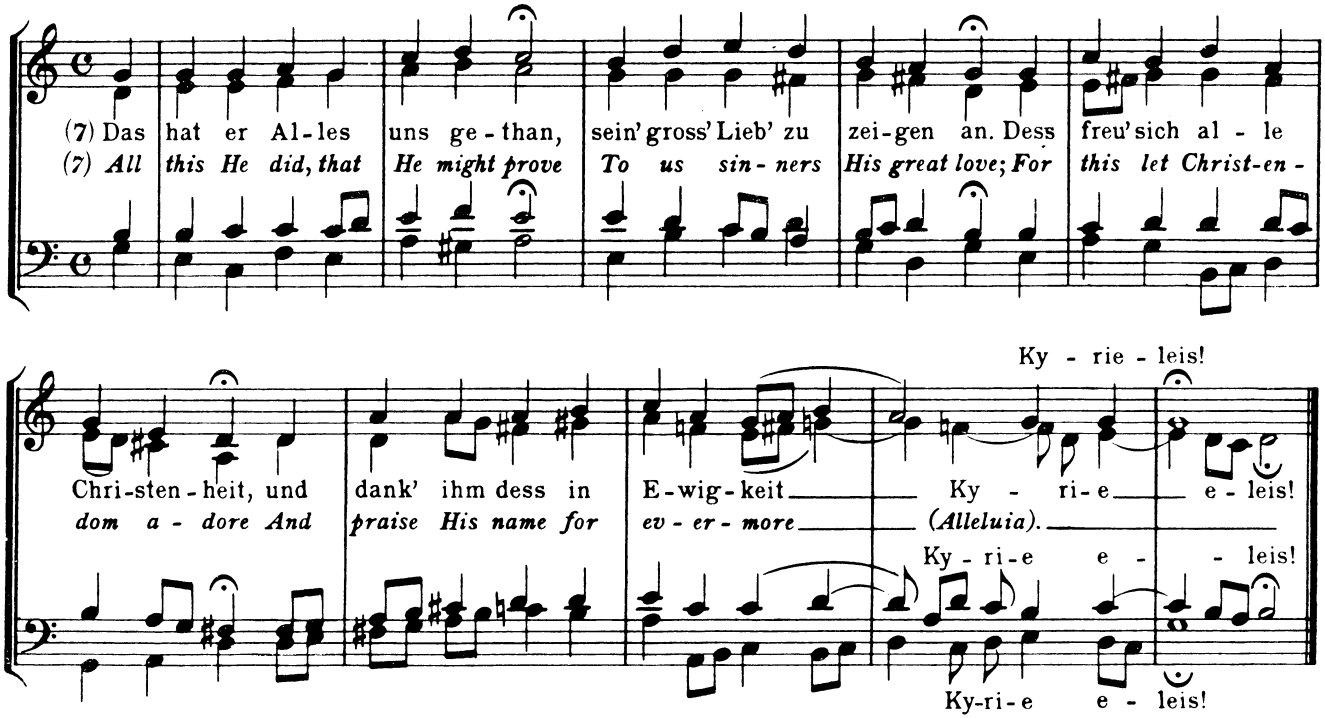
5. PUER NATUS IN BETHLEHEM

A BABE IS BORN IN BETHLEHEM





GELOBET SEIST DU, JESU CHRIST



Original key. From Cantata Nº 64 "Sehet, welch eine!" Other harmonizations, also set to the seventh verse, are found in Cantata Nº 91, "Gelobet seist du," and in the Christmas Oratorio Part III.

1. Gelobet seist du, Jesu Christ,
Dass du Mench geboren bist,
Von einer Jungfrau, dass ist wahr,
Des freuet sich der Engel Schaar.
Kyrie-eleis.

1. All praise to Jesus' hallowed name,
Who of virgin pure became,
True man for us! The angels sing,
As the glad news to earth they bring.
Alleluia. *Tr. R. Massi*

EDITIONS AND TEMPO SUGGESTIONS

B.G.	Vol. 25, p.7	
Pet.	Vol. V, p.19	
B.and H.	Vol. VII, p.24	Andante
Nov.	Vol. XV, p.15	Andante
Aug.	Vol. VIII, p.1027	Allegro moderato
Bär.	Vol. I, Nº 6	Feierlich, nicht lebhaft ♩ = 56
Guil. tempo		Andante ♪ = 80

REFERENCES

Schweitzer, Bach II, p.64
Mayrhofer, B.S., p.133

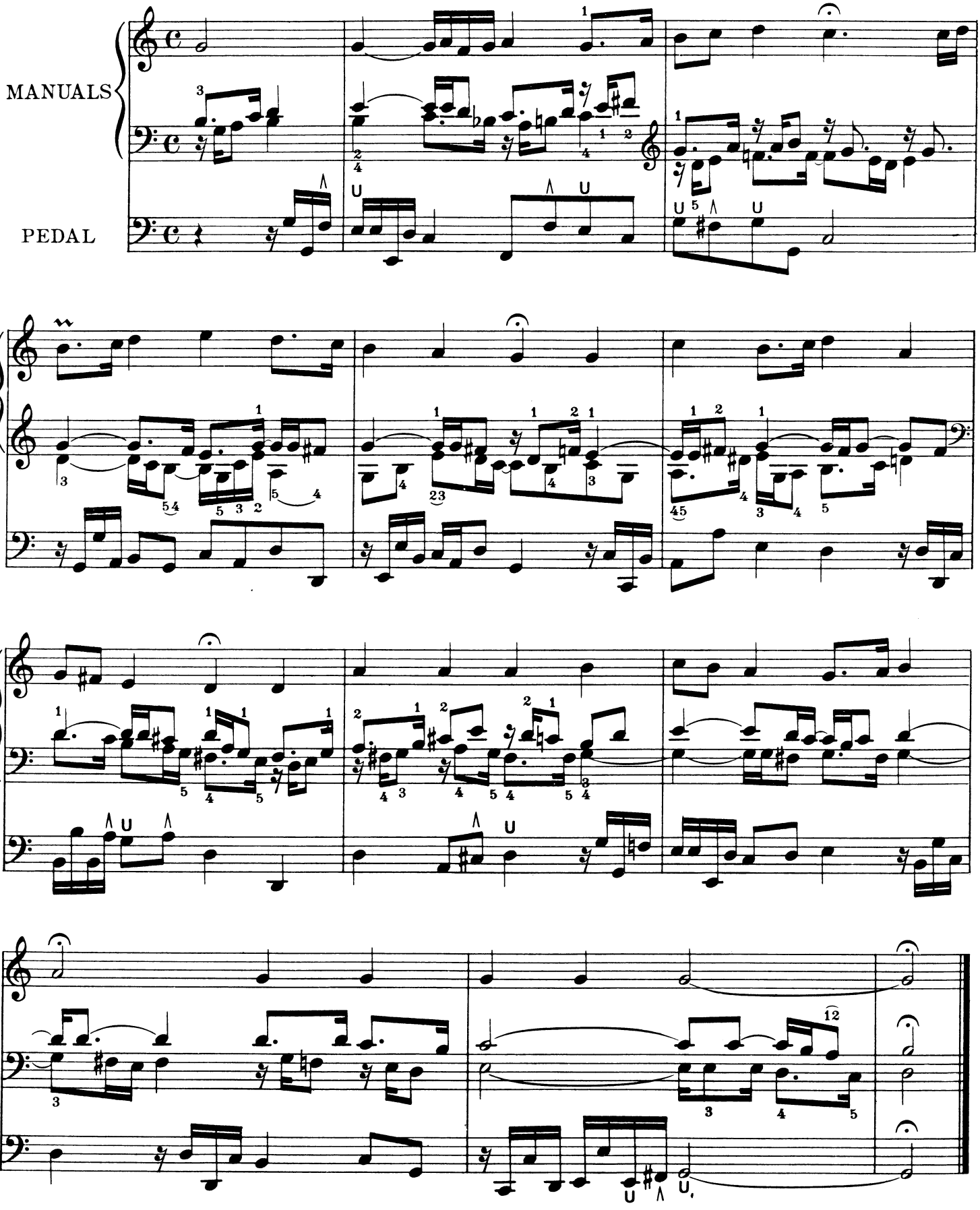
SUGGESTIONS FOR INTERPRETATION

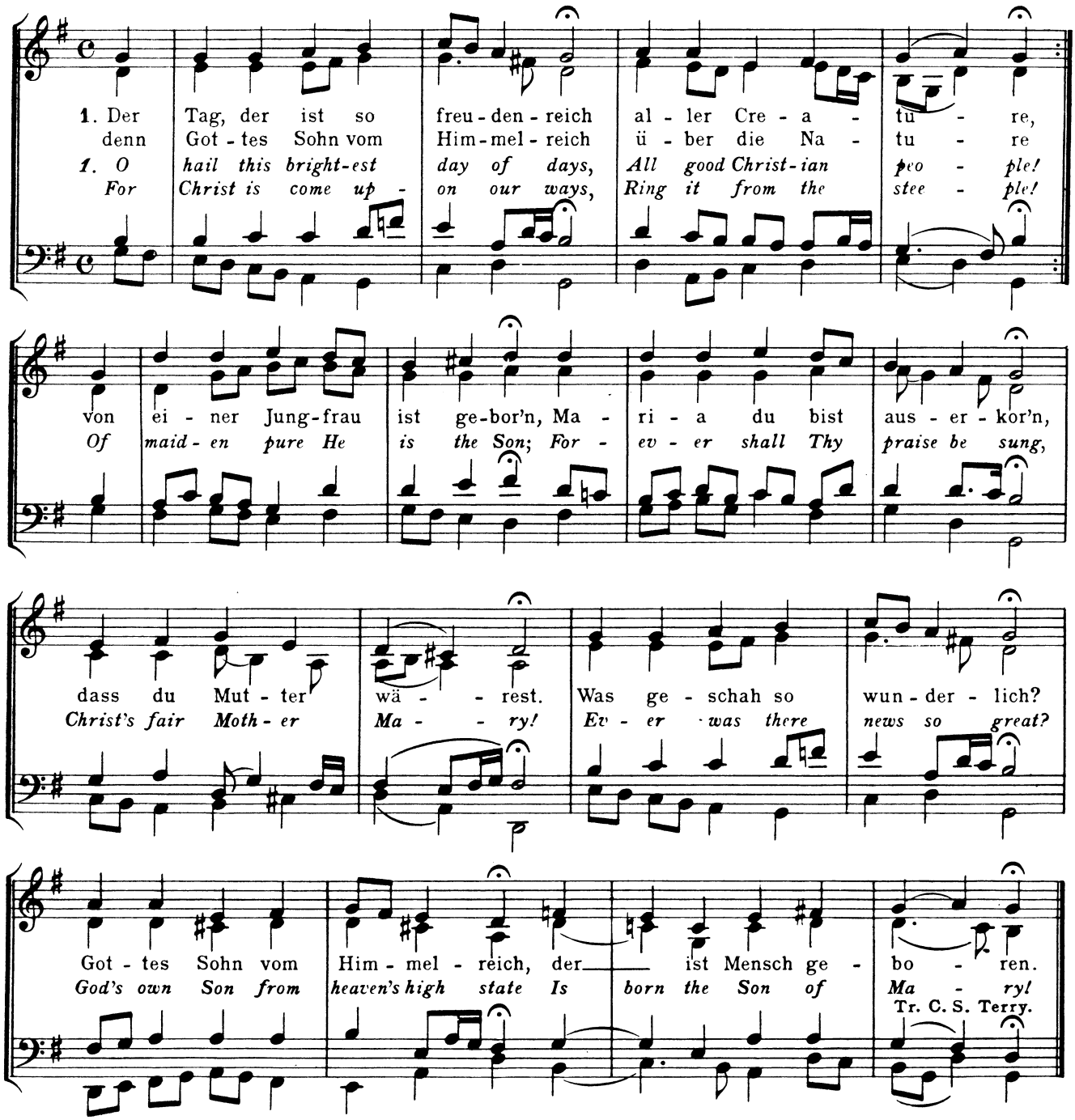
The melody is placed as the leading voice in the upper part. Select a reed of fairly round tone color for this. The main germ is the modified "beatific peace" motive in the pedals. The "majesty rhythm" (♩.♪) is prominent in the tenor and bass. The buoyancy and brightness of the whole indicate a joyful atmosphere.

6. GELOBET SEIST DU, JESU CHRIST

ALL PRAISE TO JESUS' HALLOWED NAME

a 2 Clav. e Pedale





Original key. Bach Chorals. Terry №65. B.G. №41. Richter №62. 371 Chorals, №158. Bargiel, №135.

EDITIONS AND TEMPO SUGGESTIONS

B.G.	Vol. 25, p.8	
Pet.	Vol. V, p.13	
B.and H.	Vol. VII, p.16	Allegro moderato
Nov.	Vol. XV, p.18	Animato
Aug.	Vol. VIII, p.1048	Allegro giocoso
Bär.	Vol. I, №7	♩=60
Guil. tempo		Poco animato 80=♪

REFERENCES

Schweitzer, Bach II, p.66
Grace, O.W. B., p. 119
Mayrhofer, B.S., p. 133

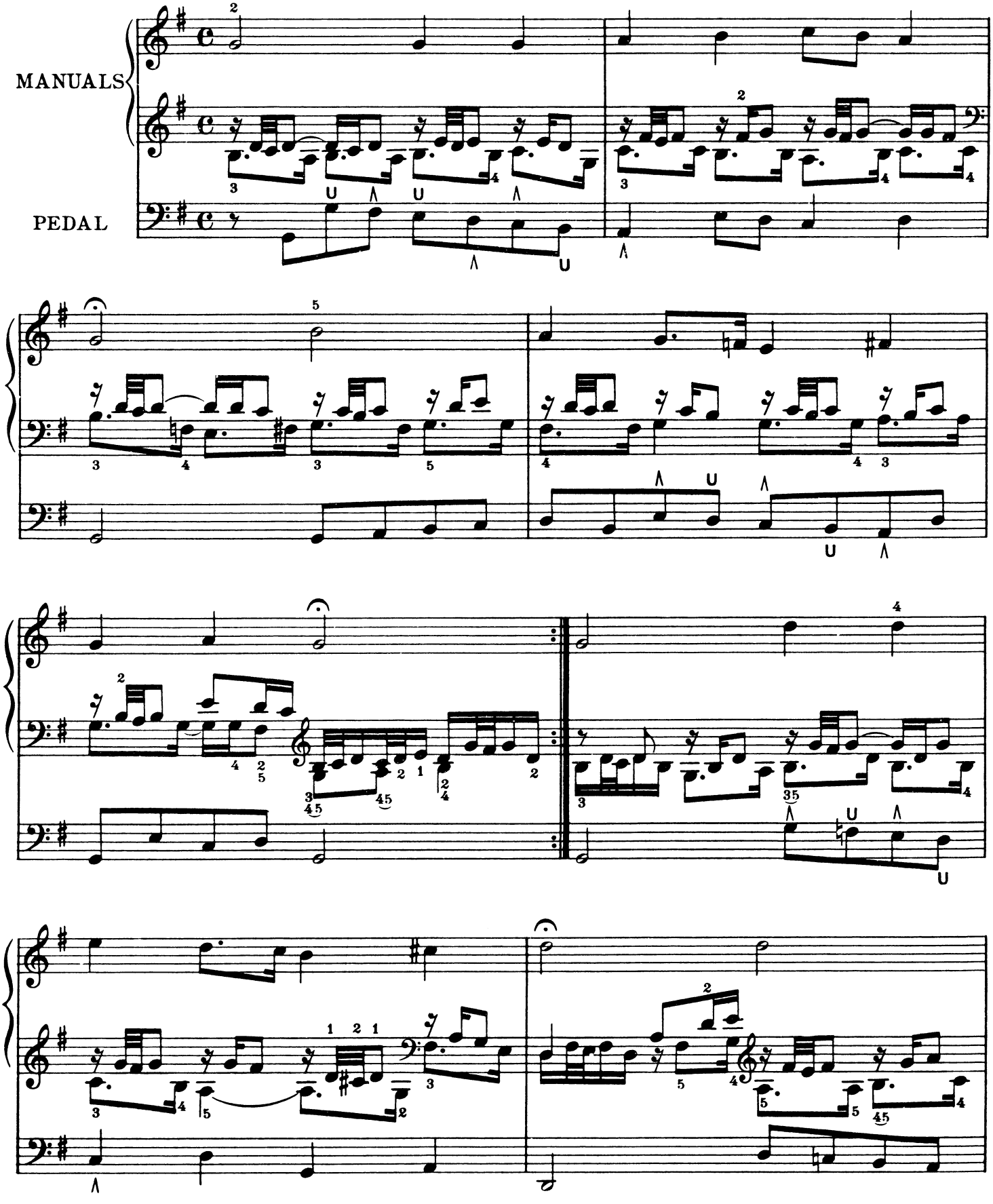
SUGGESTIONS FOR INTERPRETATION

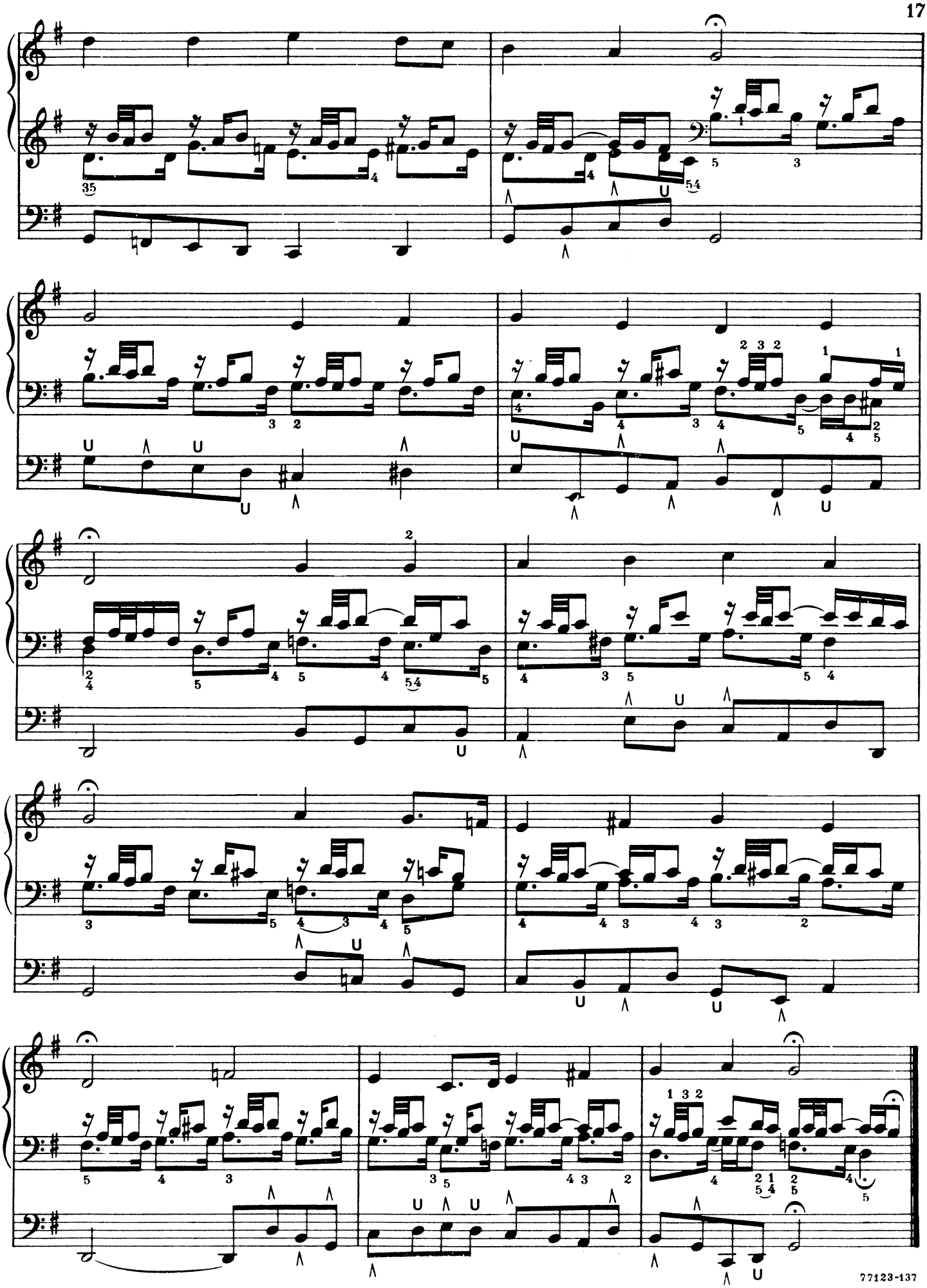
As in №6 the melody should be registered for a solo reed stop. Flutes or foundation stops in a proportionate adjustment, but clear and sparkling, should be used for the left hand on another manual. The motive of joy and the majesty rhythm pervade the alto and tenor — the whole adequately expressing the true joy of the Christmas tide.

7. DER TAG, DER IST SO FREUDENREICH

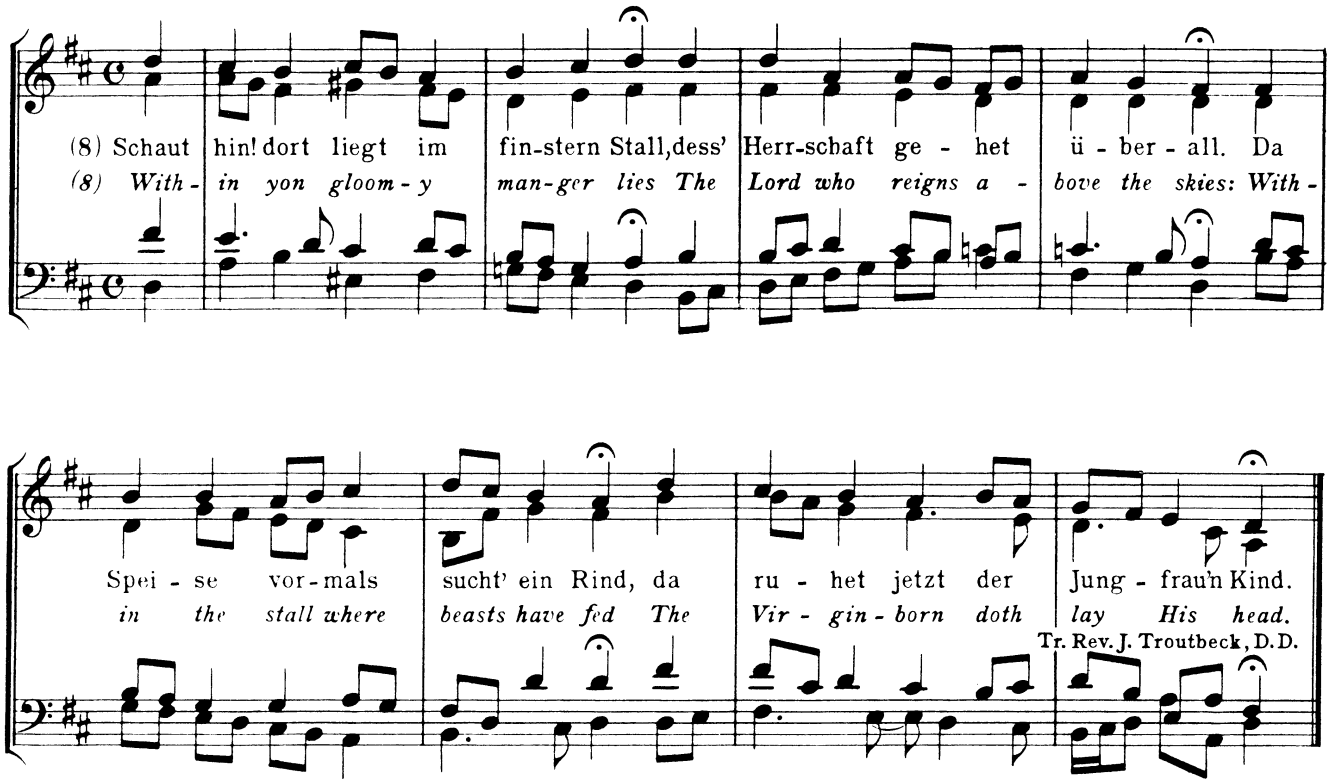
O HAIL THIS BRIGHTEST DAY OF DAYS

a 2 Clav. e Pedale





VOM HIMMEL HOCH, DA KOMM' ICH HER



Original in C major. Christmas Oratorio Part II. It is also found harmonized to the thirteenth verse in Part I and in Part II set to the second verse.

1. Vom Himmel hoch, da komm' ich her,
Ich bring euch gute neue Mähr,
Der guten Mähr bring ich so viel,
Davon ich sing'n und sagen will.

Martin Luther (1483-1546)

1. From heaven above to earth I come
To bear good news to every home;
Glad tidings of great joy I bring,
Whereof I now will say and sing.

Tr. C. Winkworth

EDITIONS AND TEMPO SUGGESTIONS

B. G.	Vol. 25, p.9	
Pet.	Vol. V, p.53	
B. and H.	Vol. VII, p.52	Allegro
Nov.	Vol. XV, p.21	Allegro moderato
Aug.	Vol. VIII, p.963	Con moto
Bär.	Vol. I, №8	Anmutig bewegt 69 = ♩
Guil. tempo		Allegro serioso 72 = ♪

REFERENCES

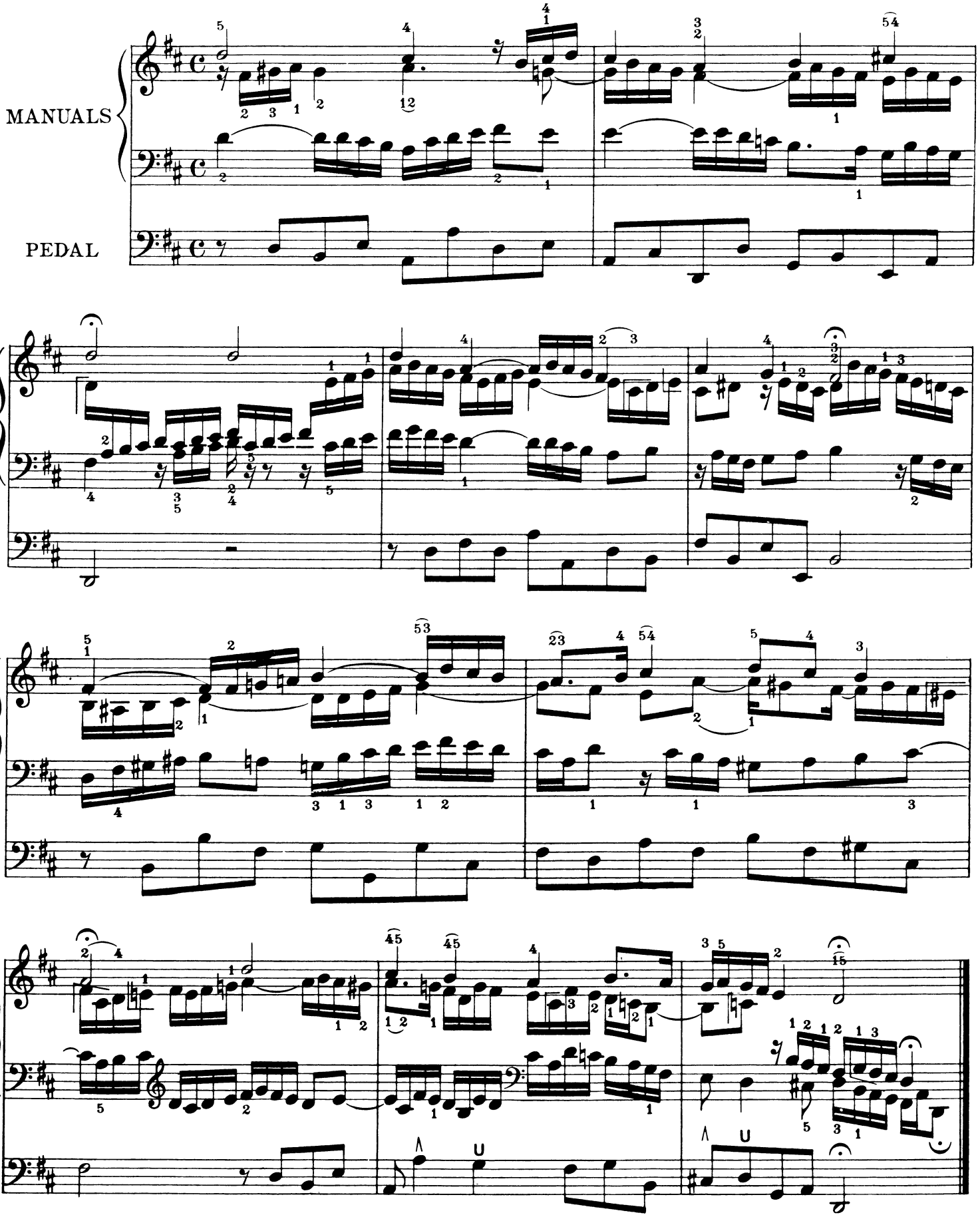
Schweitzer, Bach II, p.56
Mayrhofer, B.S., pp. 133 and 134

SUGGESTIONS FOR INTERPRETATION

This is a splendid setting of Luther's choral. It expresses joy by means of its exuberant and animated character. A noteworthy feature in the construction is that it is built largely upon tetrachords, ascending and descending. The progression of the pedal part suggests the step motive expressing Faith. Registration should be sturdy and big.

8. VOM HIMMEL HOCH, DA KOMM' ICH HER

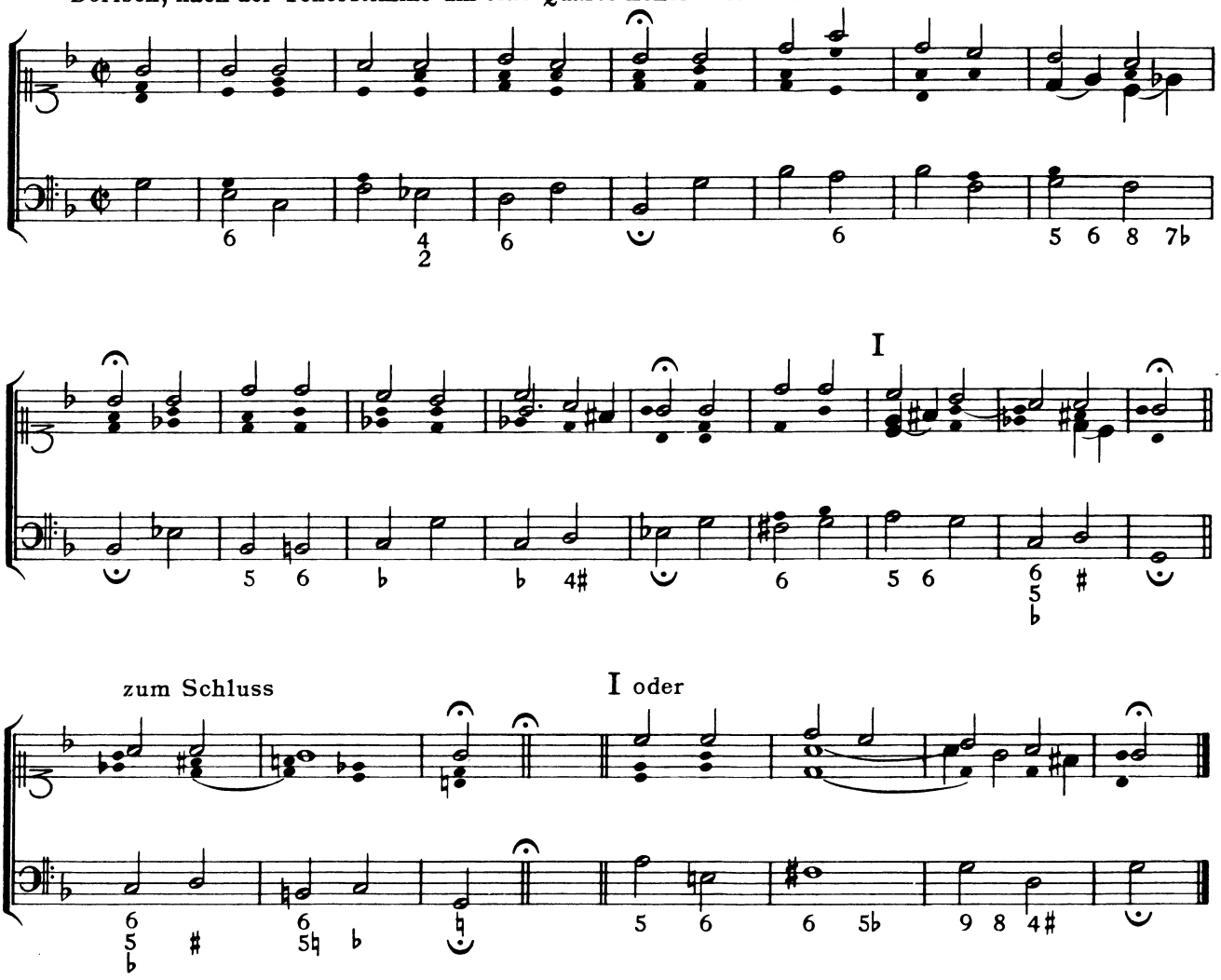
FROM HEAVEN ABOVE TO EARTH I COME



*189. VOM HIMMEL KAM DER ENGEL SCHAAR

Dorisch, nach der Tenorstimme um eine Quarte höher versetzt.

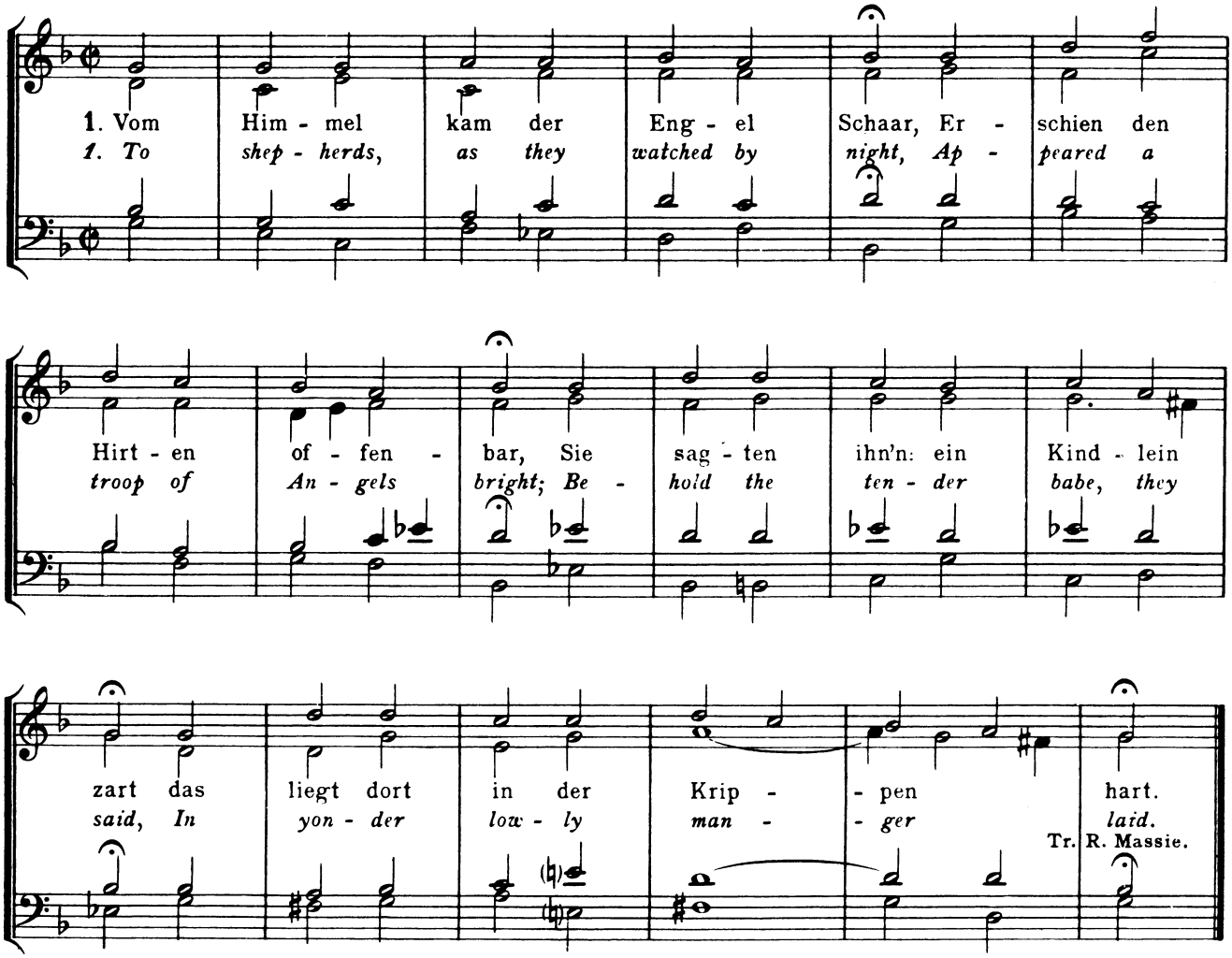
D. M. LUTHER



* The investigation and research necessary to provide suitable choral harmonizations for this edition encountered a no more interesting or difficult task than the work on this choral. In Zahn, "Melodien der Evangelischen Kirchenlieder" which lists 8806 melodies of chorals, it is only mentioned, under the listing of the second Puer Natus melody (№ 192, a.), that it was used with extensions by Vulpius 1609 to the song "Vom Himmel Kam der Engel Schar." The exhaustive encyclopedia of chorals, "Schatz des Liturgischen und Gemeindegesangs," Schoeberlein 1868, does not present the choral at all in its form as used by Bach. There the opening phrase of the second Puer Natus melody is different and it must otherwise be extended to fit the words. The present version is presented, for the sake of interest, just as it appears in the collection "Vierstimmige alte und neue Choralgesänge" by Johann Christoph Kühnau, published in Berlin in 1786. It has a foreword of "grant" by the King, Friedrich Wilhelm and is in two volumes. The copy in the Congressional Library at Washington was generously put at the editor's disposal for this work. As an interesting study of the manner of writing chorals at that time it is left just as it appears in the collection. Alto and tenor parts are represented by black marks only except where change of note values takes place. The upper part may easily be transposed to the modern clef if it is desired to play the choral. This manner of writing is a compromise between thoroughbass continuo and the present way.

VOM HIMMEL KAM DER ENGEL SCHAAR

(MODERN NOTATION)



EDITIONS AND TEMPO SUGGESTIONS

B.G.	Vol. 25, p.10	
Pet.	Vol. V, p.54	
B. and H.	Vol. VII, p.52	Allegro
Nov.	Vol. XV, p.23	Con moto
Aug.	Vol. VIII, p.1024	
Bär.	Vol. I, № 9	Bewegt 60 = ♩
Guil. tempo		Con moto 60 = ♩

REFERENCES

Schweitzer, Bach II, p.56
Grace, O.W.B., p.138
Wolfrum, Bach 1, p.154
Mayrhofer, B.S., p.134

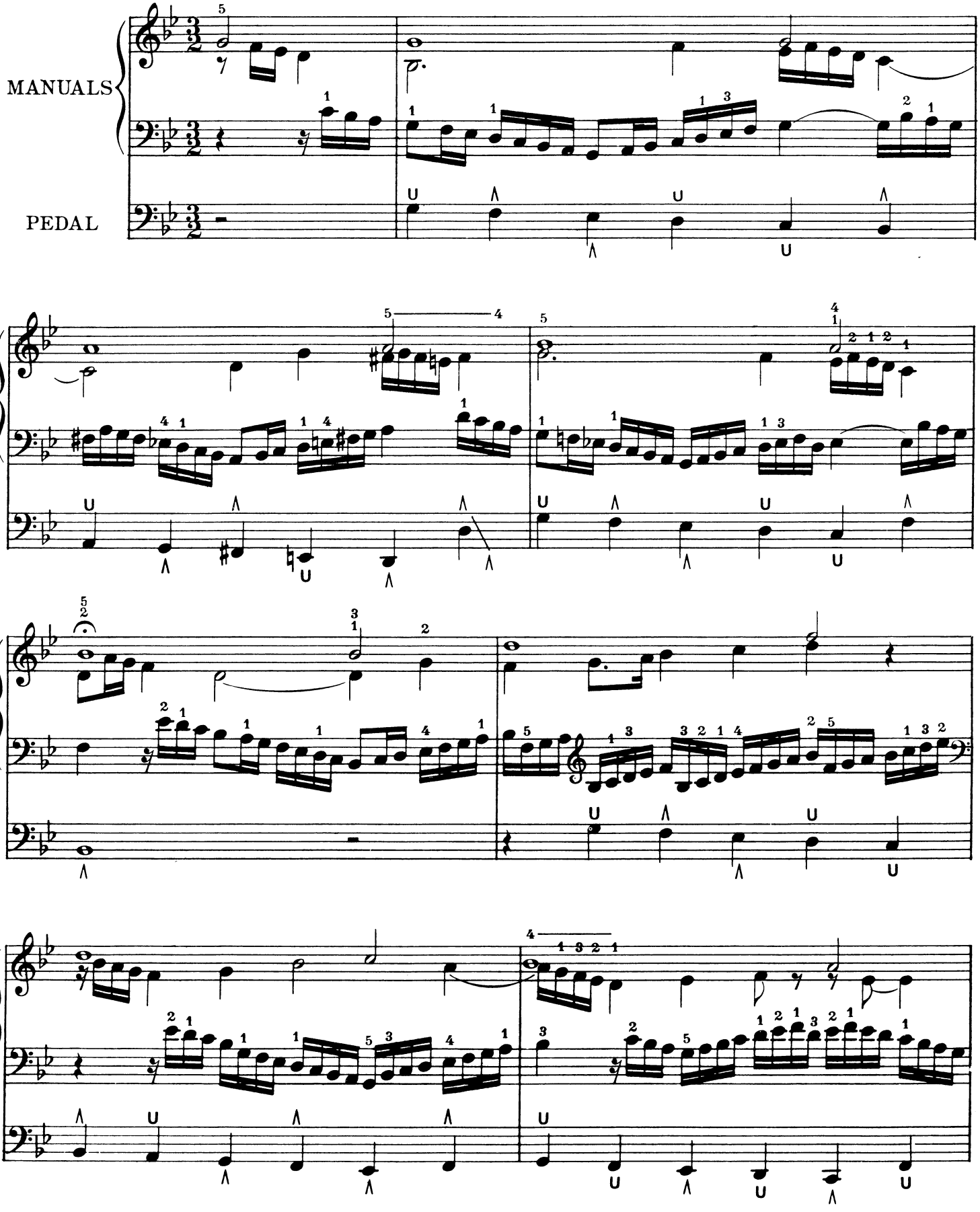
SUGGESTIONS FOR INTERPRETATION

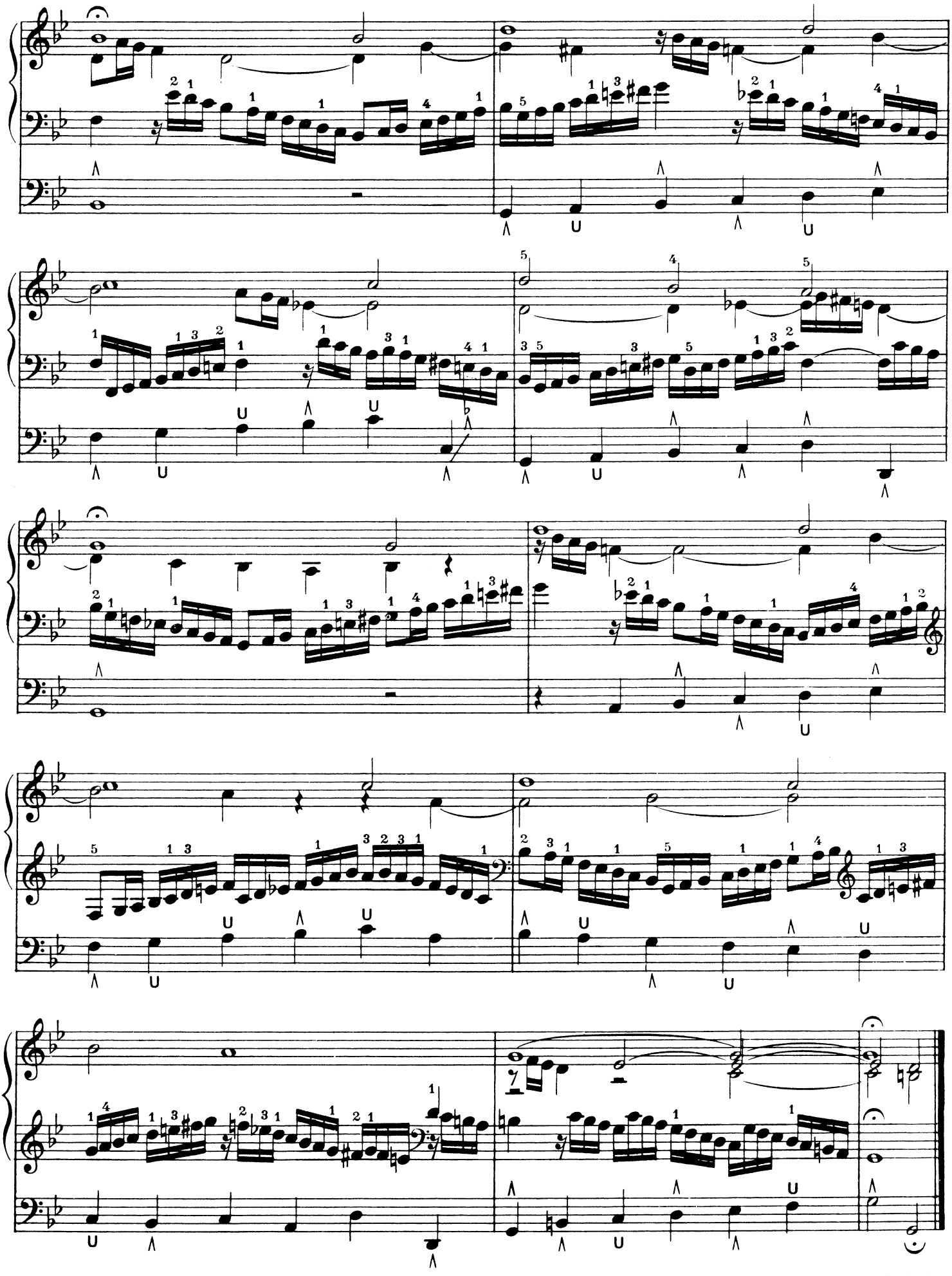
This prelude is a type somewhat apart from the rest of the Liturgical Year group, resembling in style №19. The Soprano and Alto parts are assigned to an expressive manual (Celeste combination suggested). The Tenor part in rapid descending and ascending passages symbolizes the descending and ascending of the angels between heaven and earth at the time of Christ's birth. (Upon some organs a Cor Anglais combined with a soft 16′ and a 2′ stop gives just the right atmosphere for these passages). The pedal part effects much the same intent in notes of larger value—suggesting perhaps the shepherds moving up and down hill to follow the flight of the angels. A gradual opening of the swell pedals through one half the prelude to enhance the approach of the angels and the gradual closing of the pedal for the last half to denote the return of the angels into heaven is very effective.

9. VOM HIMMEL KAM DER ENGEL SCHAAR

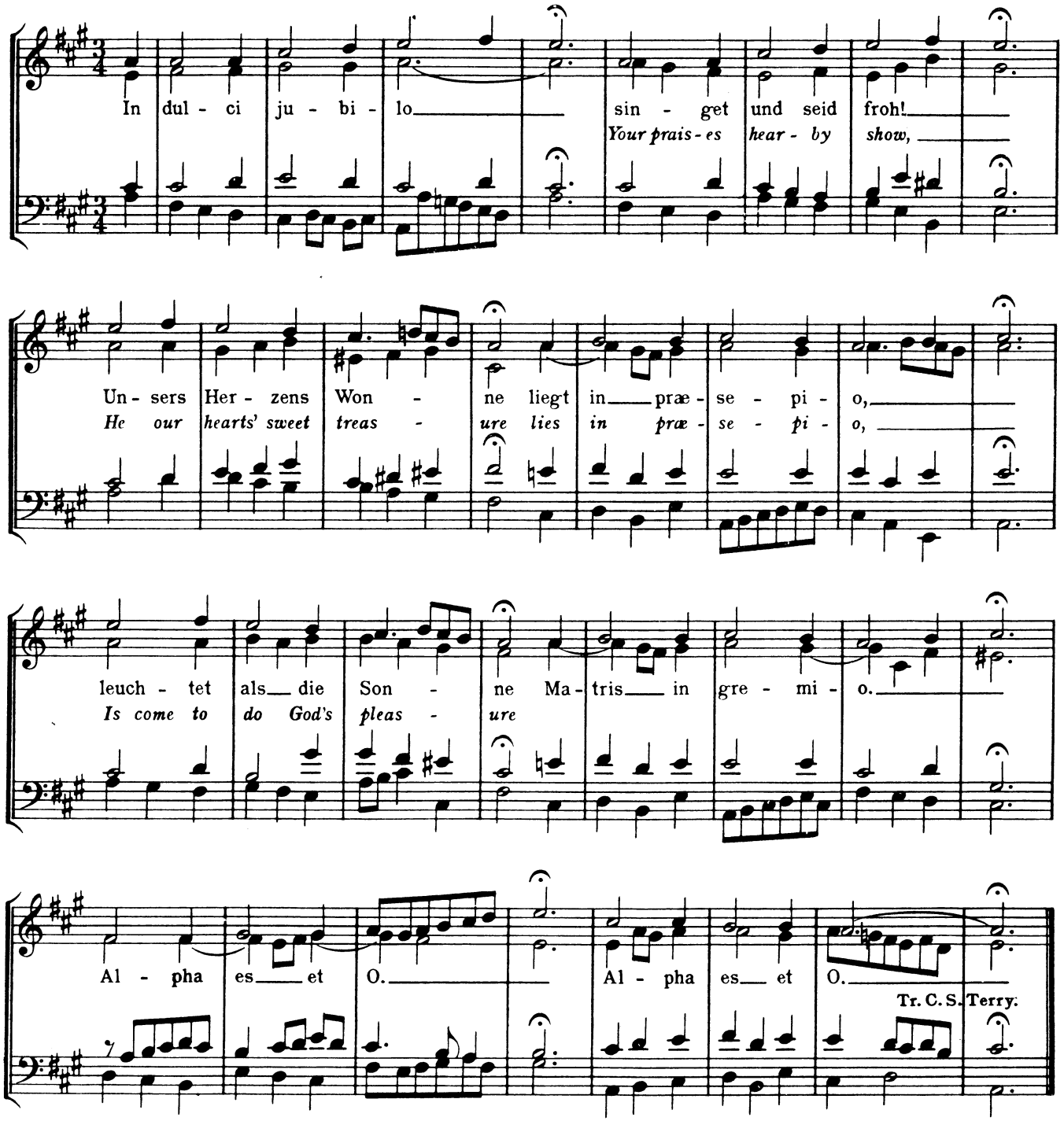
TO SHEPHERDS, AS THEY WATCHED BY NIGHT

a 2 Clav. e Pedale





IN DULCI JUBILO



Original in F major. Bach Chorals: — Terry, No 196. B.G., No 115. Richter, No 215. Bargiel, No 127. 371 Chorals, No 143.

EDITIONS AND TEMPO SUGGESTIONS

B.G.	Vol. 25, p.12	
Pet.	Vol. V, p.38	
B.and H.	Vol. VII, p.40	Vivace
Nov.	Vol. XV, p.26	Allegro
Aug.	Vol. VIII, p.977	Allegro vivace
Bär.	Vol. I, No 10	Schwebend, nicht lebhaft ♩=88-96
Guil. tempo		Allegro 72=♩

REFERENCES

Schweitzer, Bach II, p.65
Pirro, Bach, p.62
Mayrhofer, B.S., p.134
Grace, O.W.B., p.125

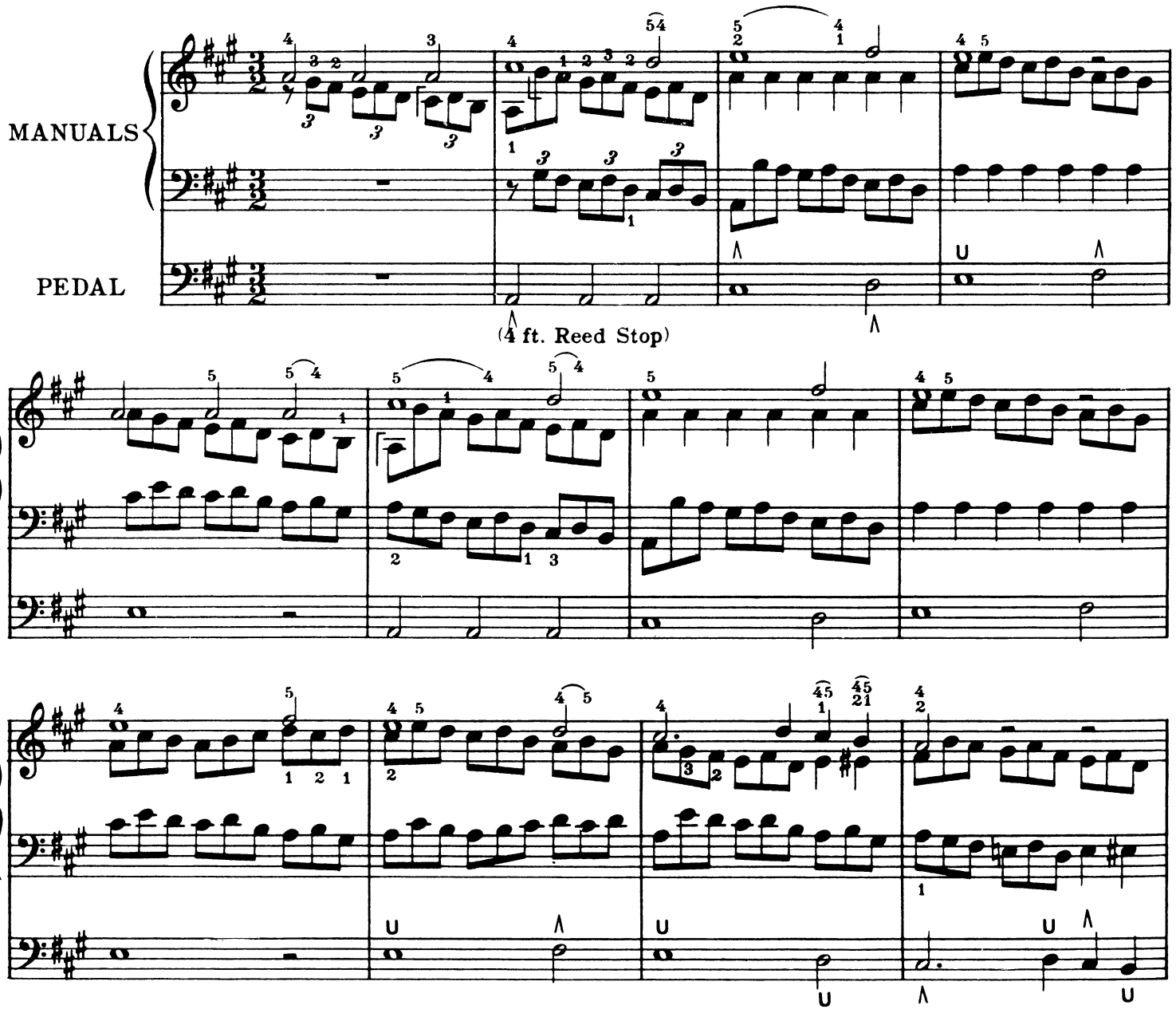
The use of the Latin words combined with the German text is an interesting study in the derivation of the old chorals.

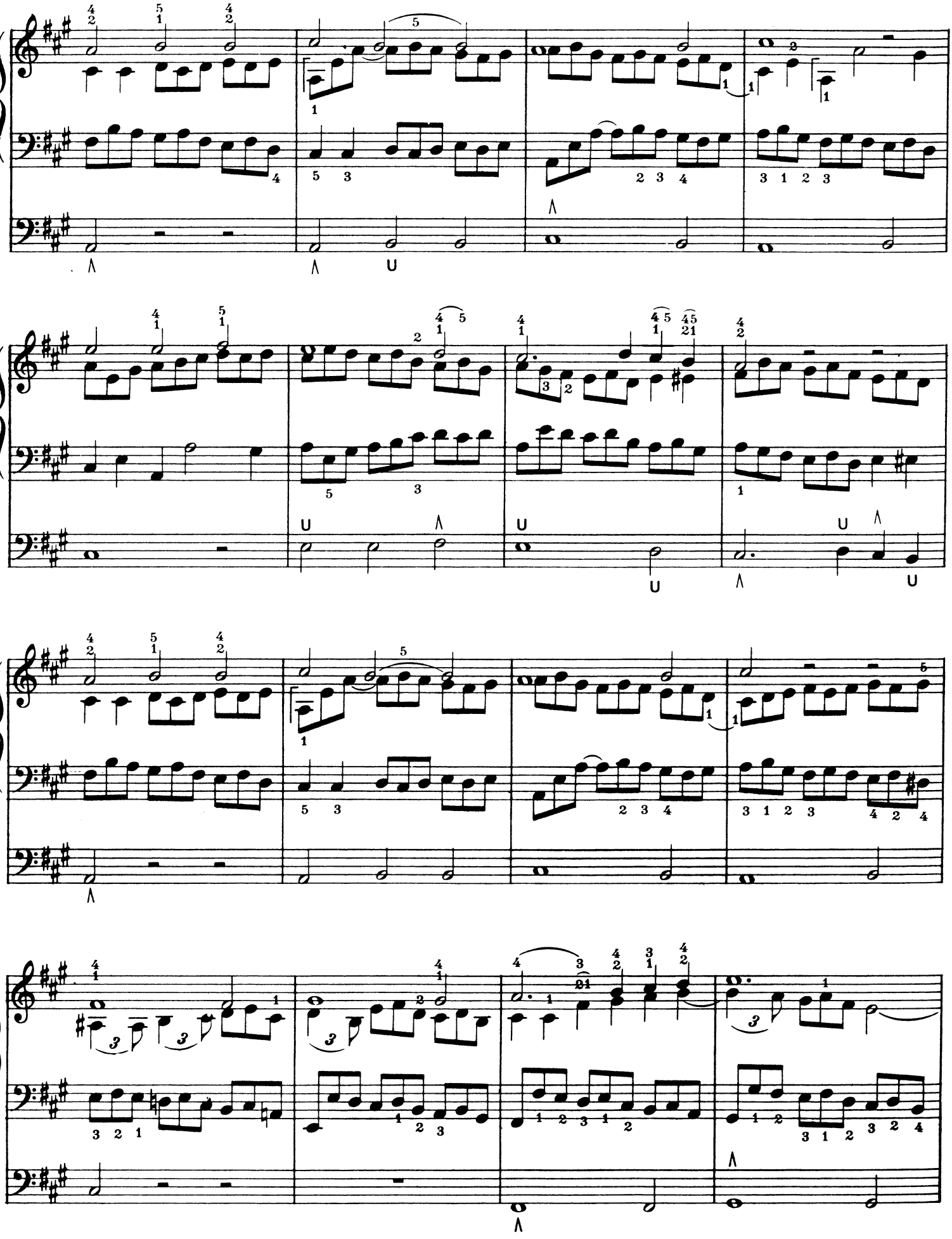
This is a double canon — the melody appears in canon between the soprano and the tenor, which latter however is assigned to the pedals. In the original edition the pedal part was written an octave higher and played with an 8 foot reed, but in most editions it is placed in the lower octave and assigned to a 4 stop. The other canon is between the alto and the bass (the latter assigned to the left hand). Basing his procedure upon an ancient use, Naumann in the B. and H. Edition divides the two-note groups, when they appear against the three-note groups, as a quarter note and an eighth note.

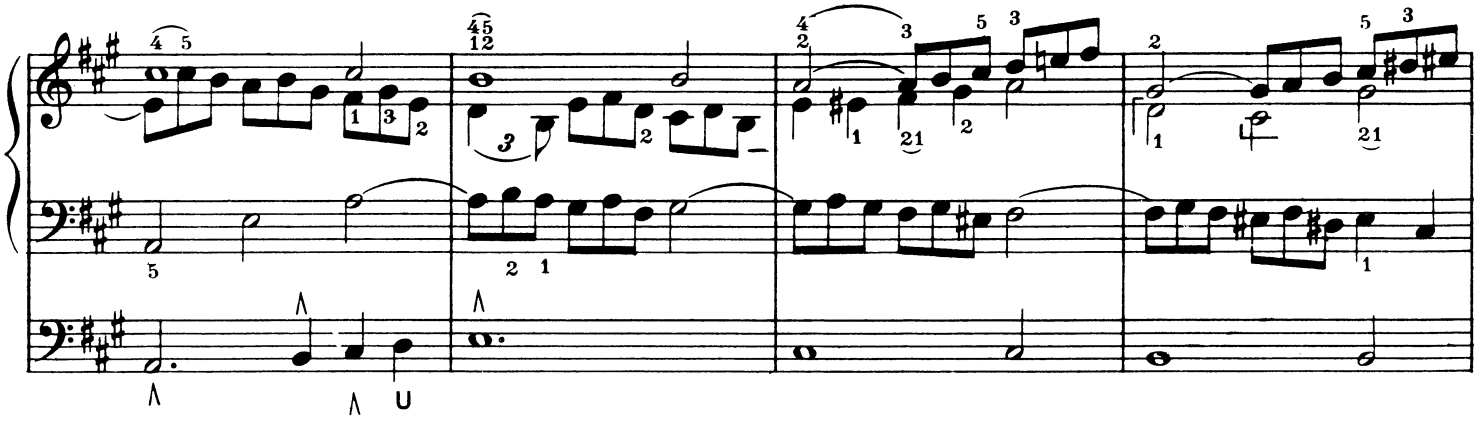
A suggestion as to the registration is to take both of the voices of the melodic canon on the pedals with a 4 foot stop — thus allowing the contrapuntal voices to be played on one or two manuals as desired with contrasting registration. This also gives a finer prominence to the choral melody in canon. A wonderful happiness pervades this composition and the spirit of the choral is admirably preserved. A second version, carrying out the above suggestions is supplied in 10a. In both versions it will be found to be effective to play the hands on separate manuals. As a rule play the left hand on the swell and include the 16 ft. Bourdon in the combination.

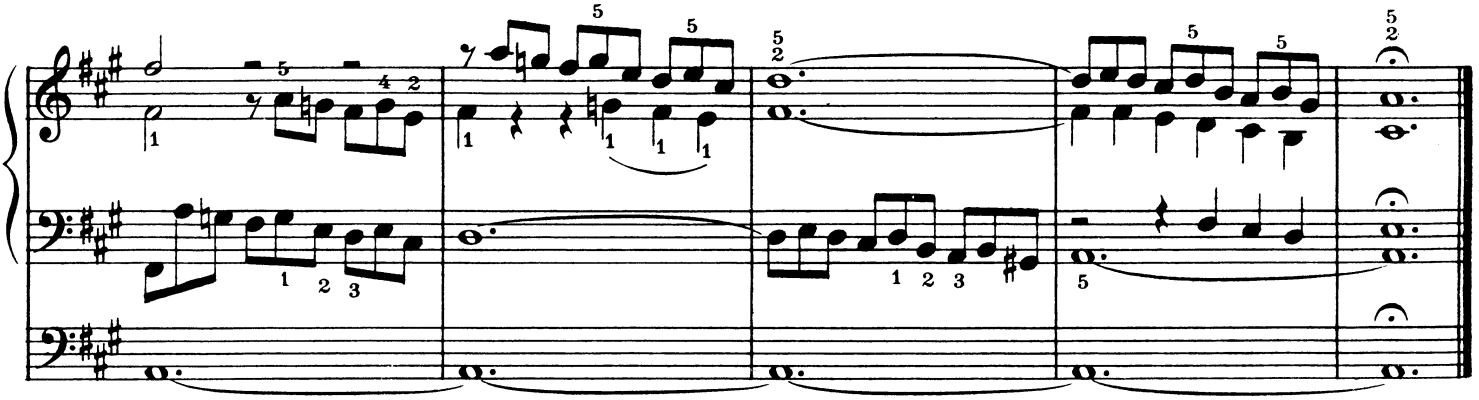
10. IN DULCI JUBILO

Canone doppio all' Ottava a 2 Clav. e Pedale.





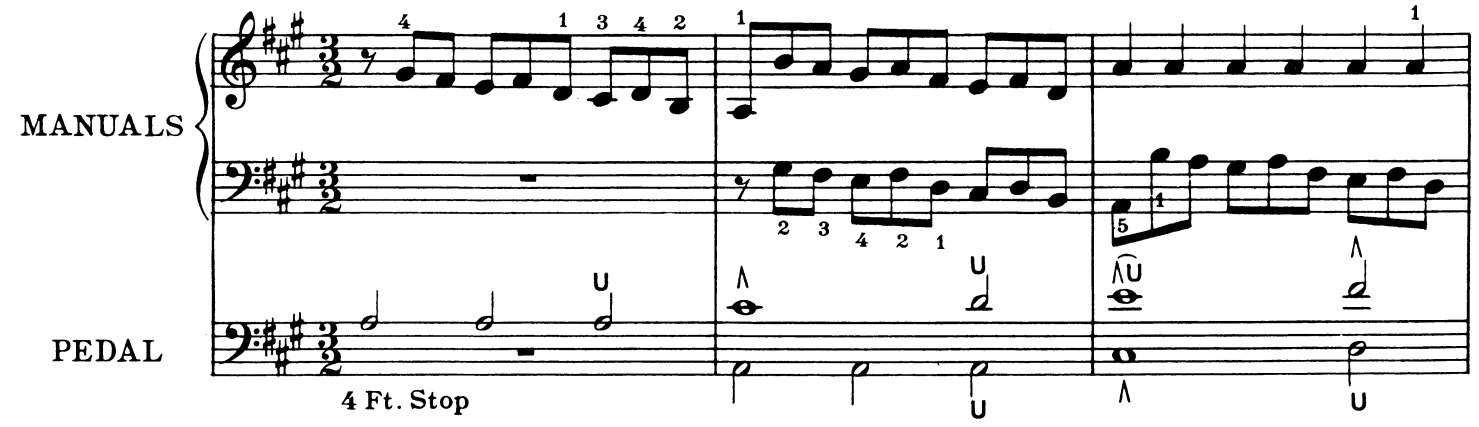


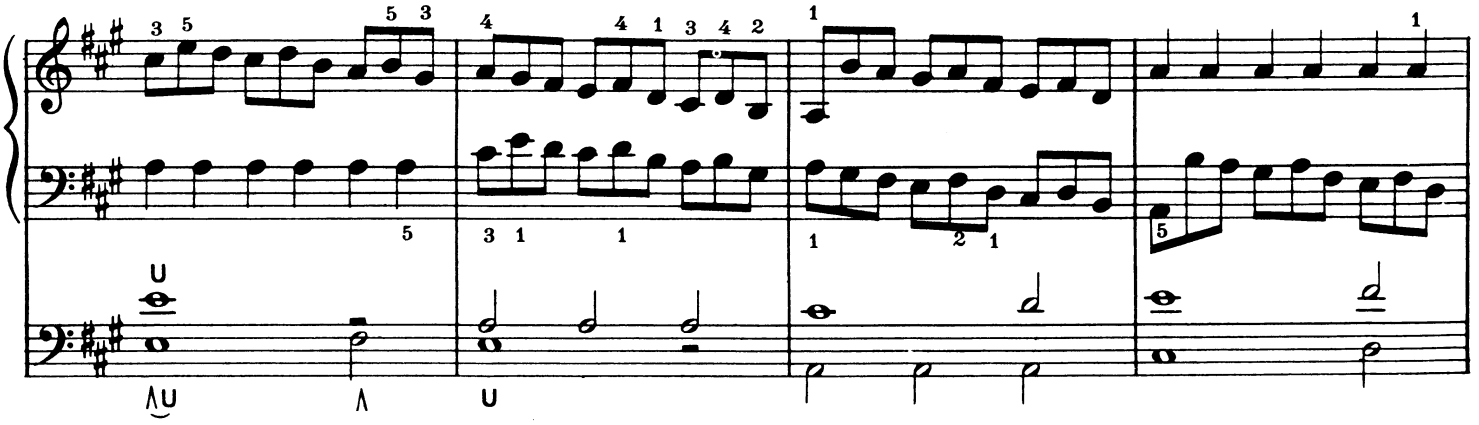


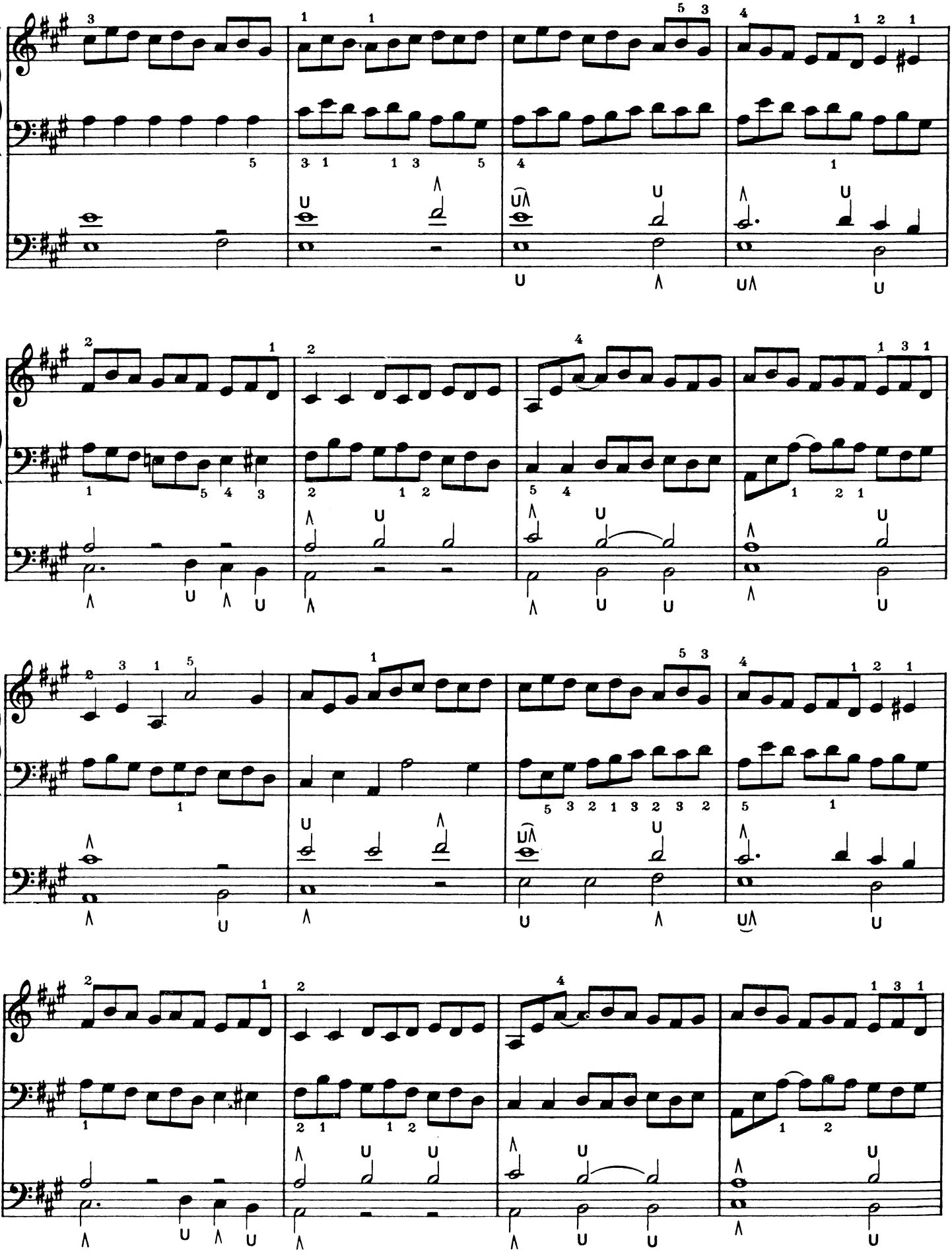
10a. IN DULCI JUBILO

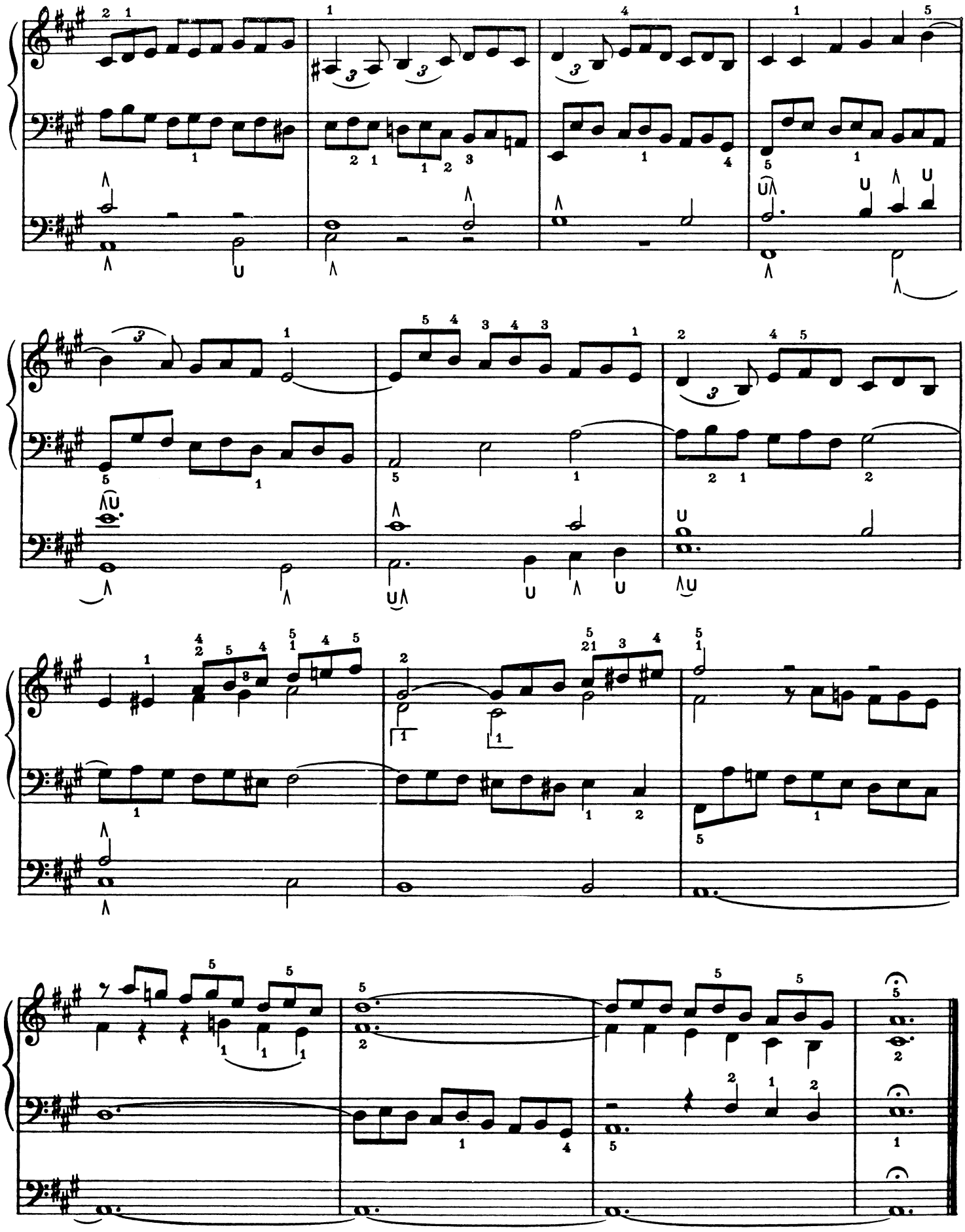
(Canone doppio all' Ottava a 2 Clav. e Pedale.)

(Arrangement with the canonic choral melodies in the Pedal, four-foot stop.)

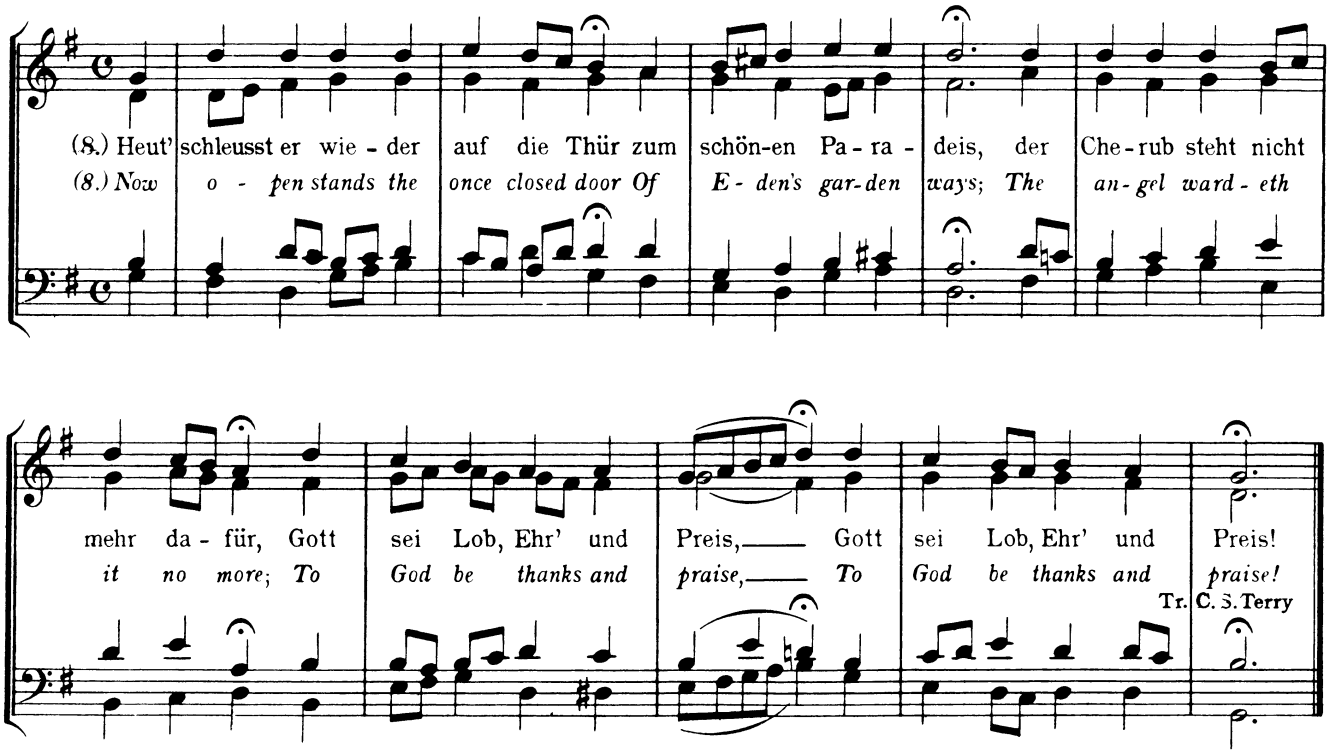








LOBT GOTT, IHR CHRISTEN, ALLZUGLEICH



Original Key. From Cantata Nº 151, "Süsser Trost, mein Jesus kommt!" Another setting is found in Cantata Nº 195, "Dem Gerechten muss das Licht" to the words "Nun danket All."

1. Lobt Gott, ihr Christen, allzugleich,
In seinem höchsten Thron,
Der heut schleusst auf sein Himmel reich
Und schenkt uns seinen Sohn.

1. Let all together praise our God
Upon His lofty throne;
He hath His heavens unclosed today,
And given to us His Son.

Tr. A. T. Russell.

EDITIONS AND TEMPO SUGGESTIONS

B.G.	Vol. 25, p.13	
Pet.	Vol. V, p.42	
B.and H.	Vol. VII, p.43	Allegro
Nov.	Vol. XV, p.29	Animato
Aug.	Vol. VIII, p.967	Allegro con moto
Bär.	Vol. I, Nº 11,	Ziemlich lebhaft ♩=80

REFERENCES

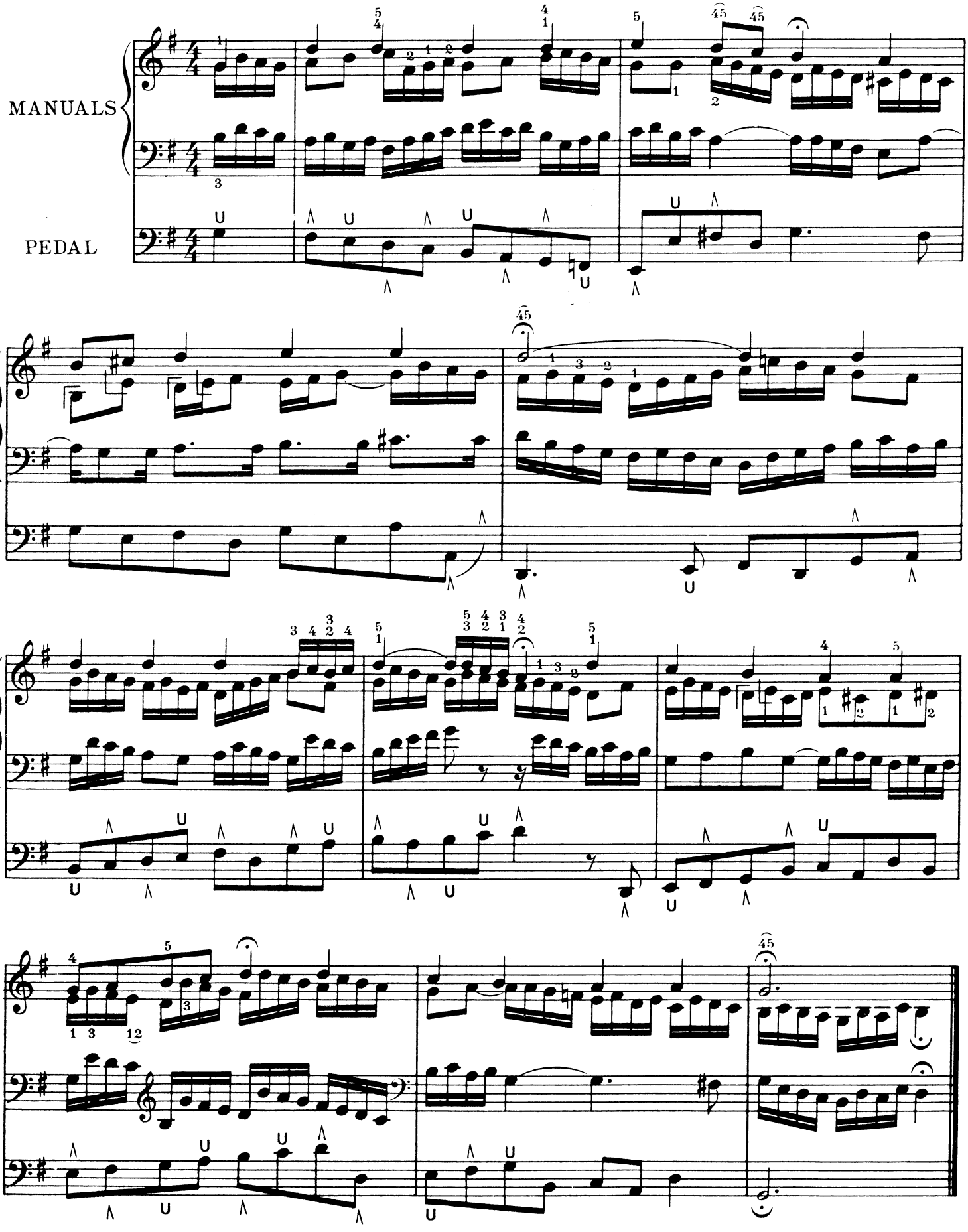
Schweitzer, Bach II, p.66
Mayrhofer, B.S., p.134

SUGGESTIONS FOR INTERPRETATION

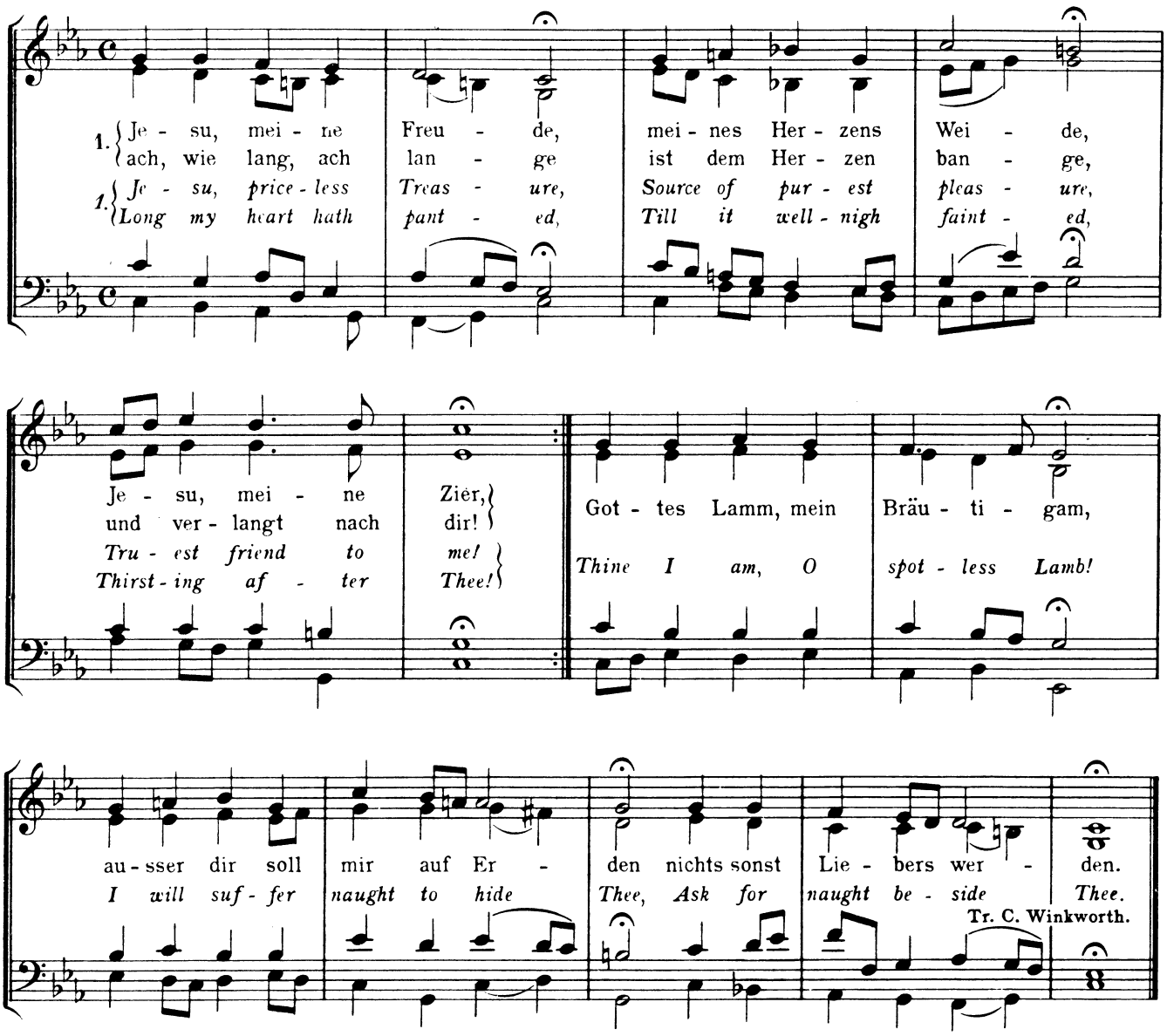
Number eleven is a Prelude expressing joyous praise. The animated scale groups pitted against each other express rejoicing. The application of the tetrachord figure from the off beat to the next accented beat is very marked. It should be played with a full, sturdy tone.

11. LOBT GOTT, IHR CHRISTEN, ALLZUGLEICH

LET ALL TOGETHER PRAISE OUR GOD



JESU, MEINE FREUDE



Original Key E minor. From Motette "Jesu, meine Freude." Other versions are found in Motette "Jesu, meine Freude" set to "Unter deinen Schirmen", "Weg mit allen Schätzen" and "Weicht, ihr Trauergeister" this last being identical with the above. It is also found in Cantata No 81, "Jesus schläft" and Cantata No 64, "Sehet, welch' eine Liebe" and Cantata No 87, "Bisher habt ihr nichts gebeten." It was evidently a favorite of the master.

EDITIONS AND TEMPO SUGGESTIONS

B.G.	Vol. 25, p.14	
Pet.	Vol. V, p.34	
B.and H.	Vol. VII, p.35	Largo
Nov.	Vol. XV, p.31	Largo
Aug.	Vol. VIII, p.969	Largo
Bär.	Vol. I, No 12,	♪=69
Guil. tempo		Largo 54=♪

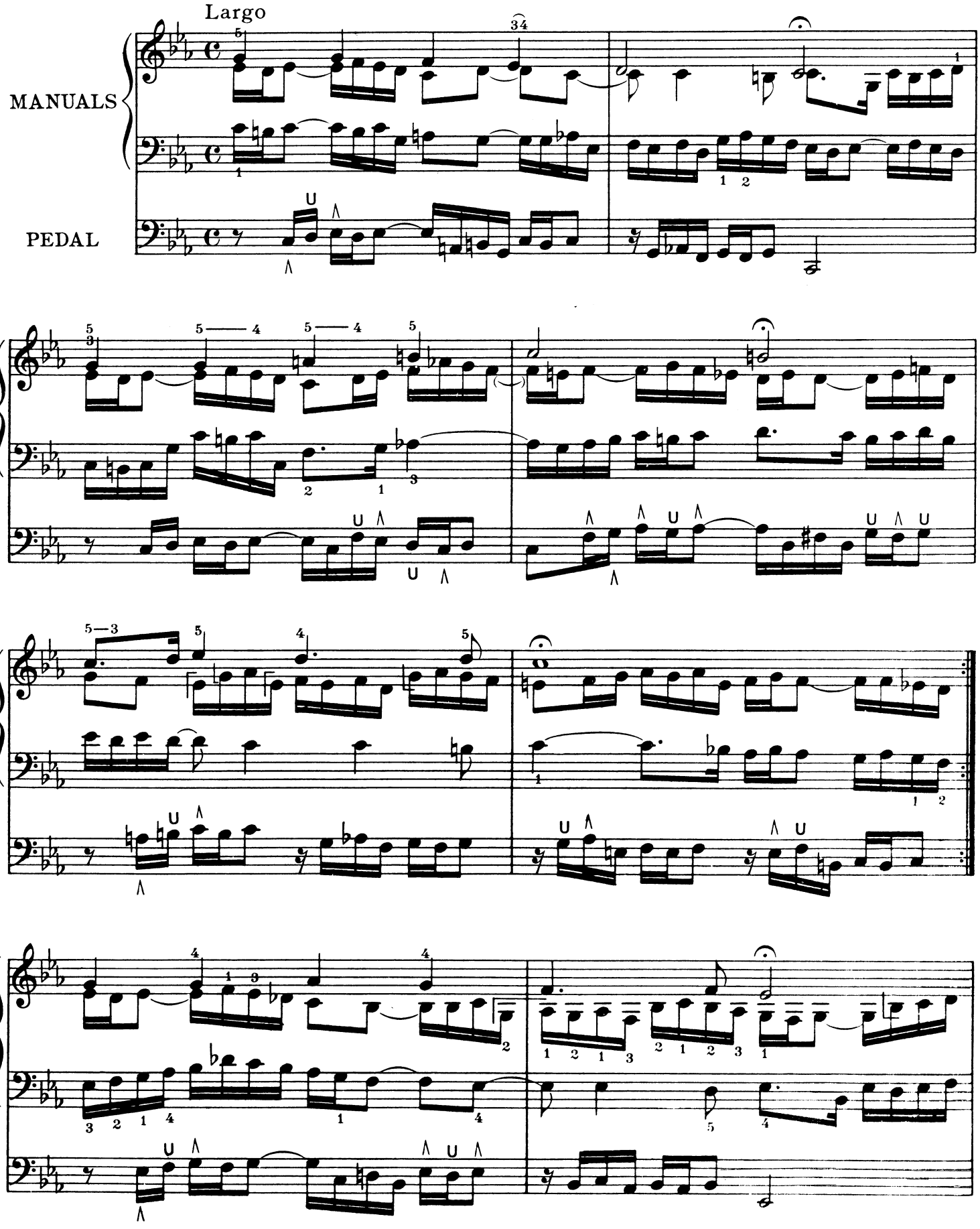
REFERENCES

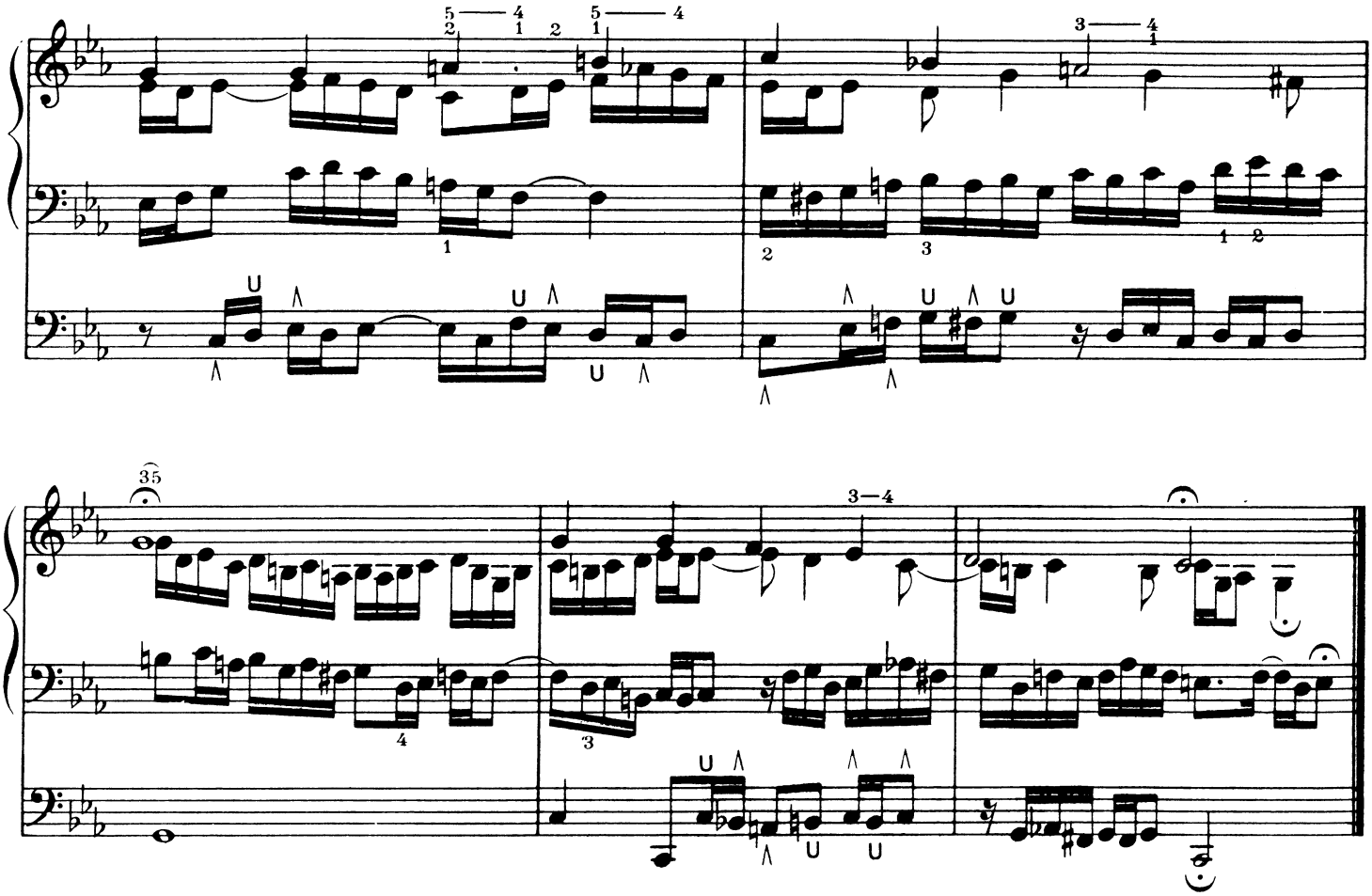
Schweitzer, Bach II, p.64
Grace, O.W. B., p.140
Mayrhofer, B.S., p.134

SUGGESTIONS FOR INTERPRETATION

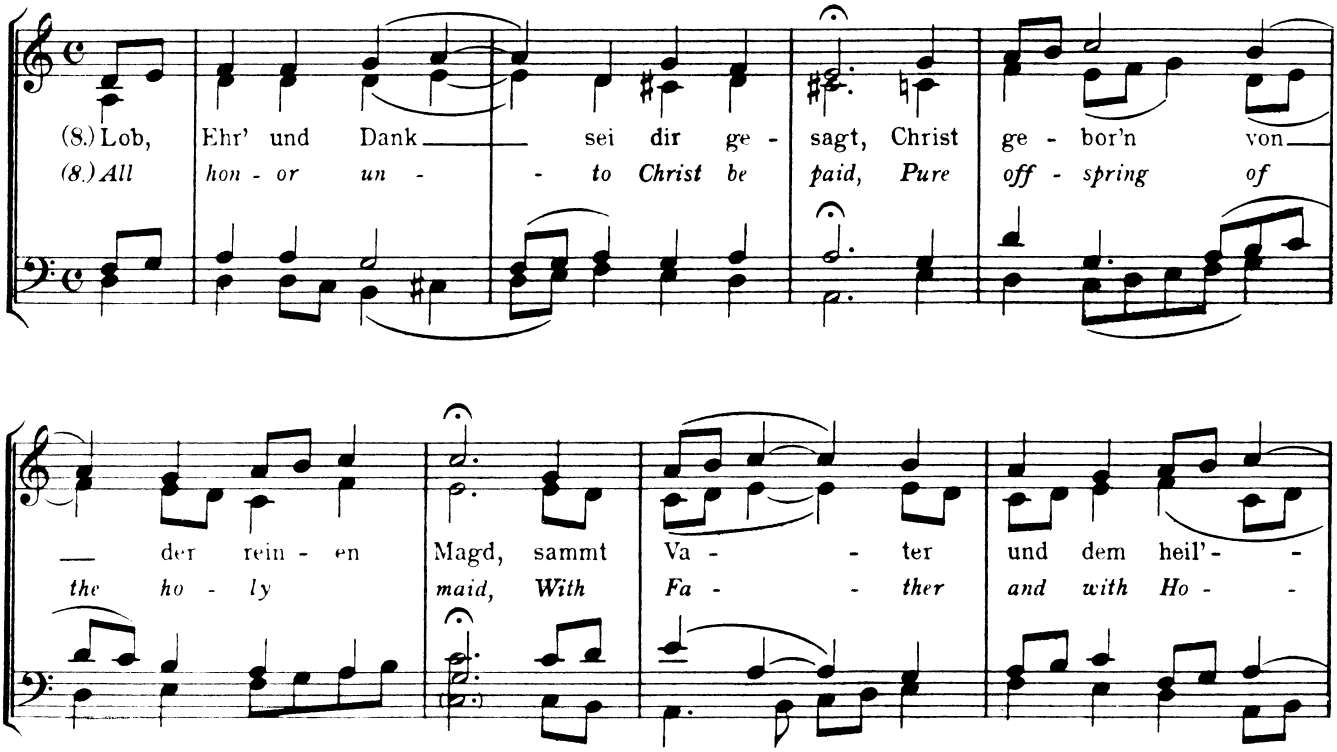
This Prelude is dominated by a motive in the bass which is a modified version of what Schweitzer calls the "Beatific Peace Motive." The composition is filled with an intimate charm and stateliness. Select a fairly big organ combination in which smaller diapasons at least are represented.

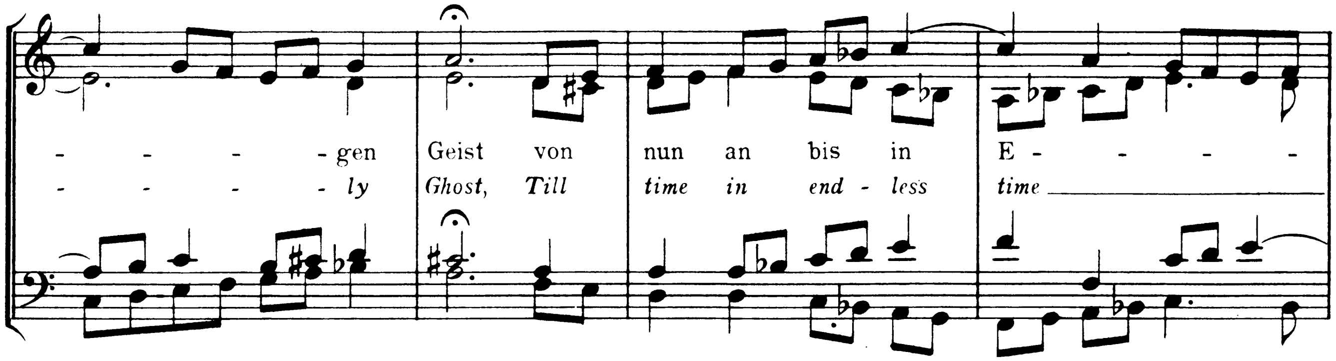
12. JESU, MEINE FREUDE
JESU, PRICELESS TREASURE

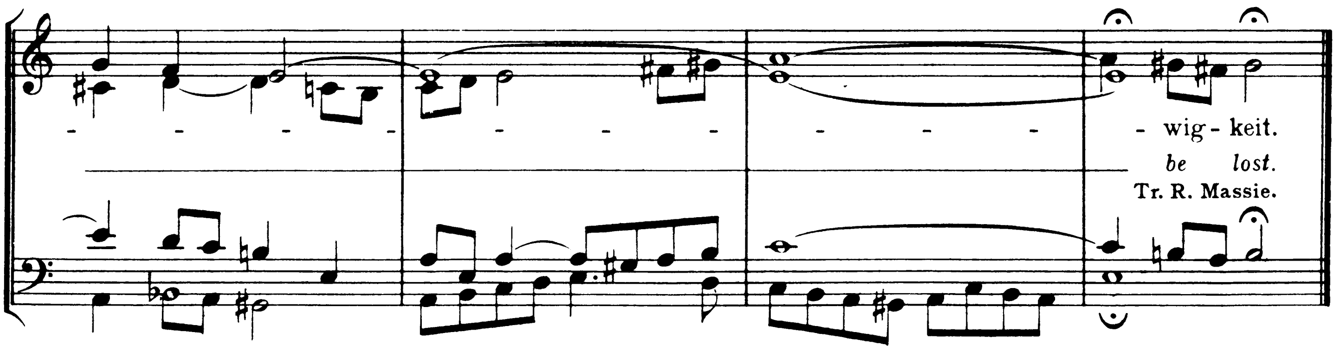




CHRISTUM WIR SOLLEN LOBEN SCHON







Original one full tone higher (signature two sharps). From Cantata, №121, "Christum wir sollen loben schon." An interesting feature is the pictorial representation of the last word "time."

1. Christum wir sollen loben schon,
   Der reinen Magd Marien Sohn,
   So weit die liebe Sonne leucht
   Und an aller Welt Ende reicht.

1. Now praise we Christ, the Holy one,
   The spotless virgin Mary's Son,
   Far as the blessed sun doth shine,
   E'en to the world's remote confine.

EDITIONS AND TEMPO SUGGESTIONS

B.G.	Vol. 25, p.15	Adagio
Pet.	Vol. V, p.8	Adagio
B.and H.	Vol. VII, p.11	Adagio
Nov.	Vol. XV, p.33	Adagio
Aug.	Vol. VIII, p.1014	Allegro giocoso
Bär.	Vol. I, №13,	Sehr langsam ♪=72
Guil. tempo		Adagio 60=♪

REFERENCES

Schweitzer, Bach II, p.67
Grace, O.W.B., p.138
Mayrhofer, B.S., pp.134, 135

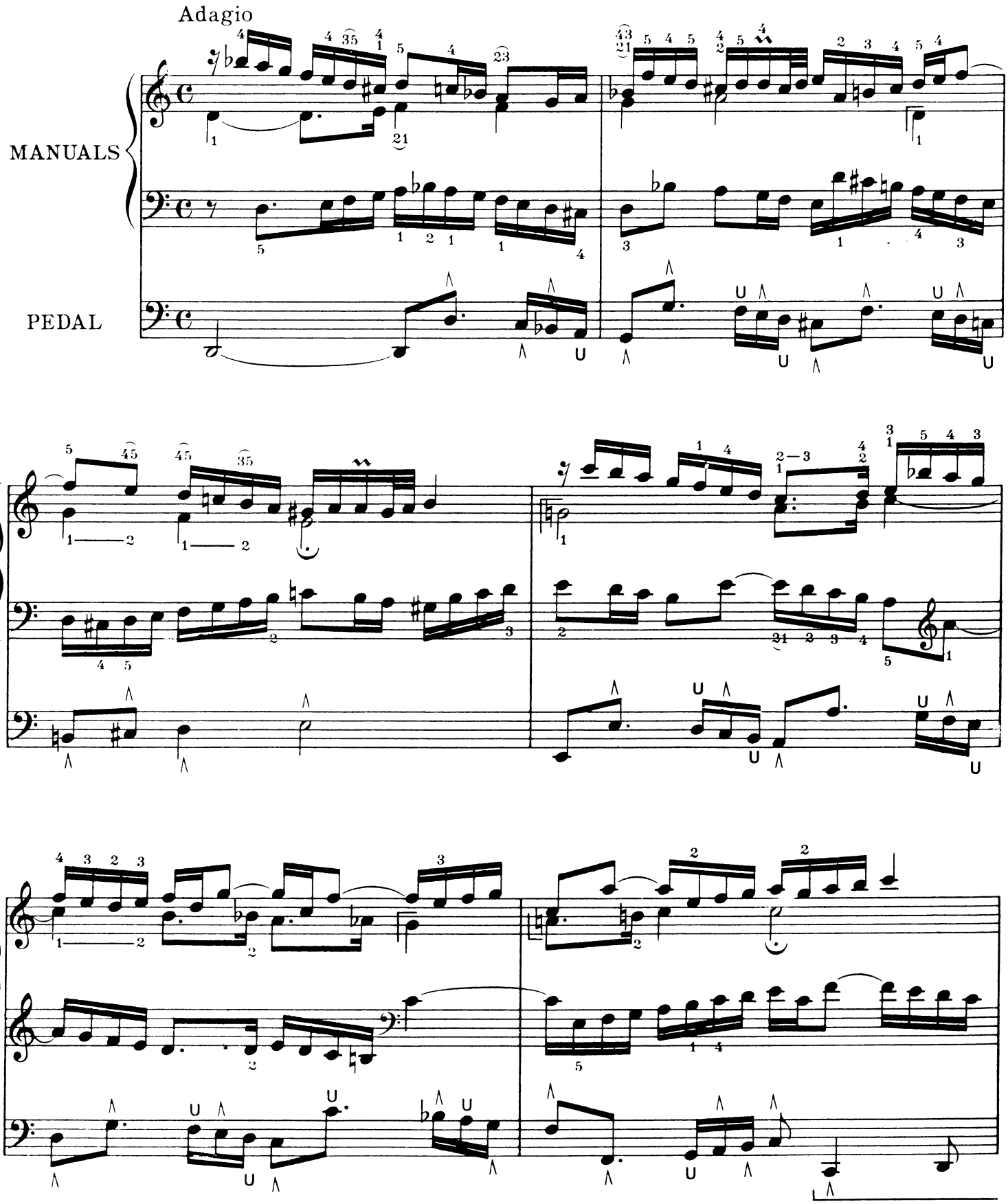
SUGGESTIONS FOR INTERPRETATION

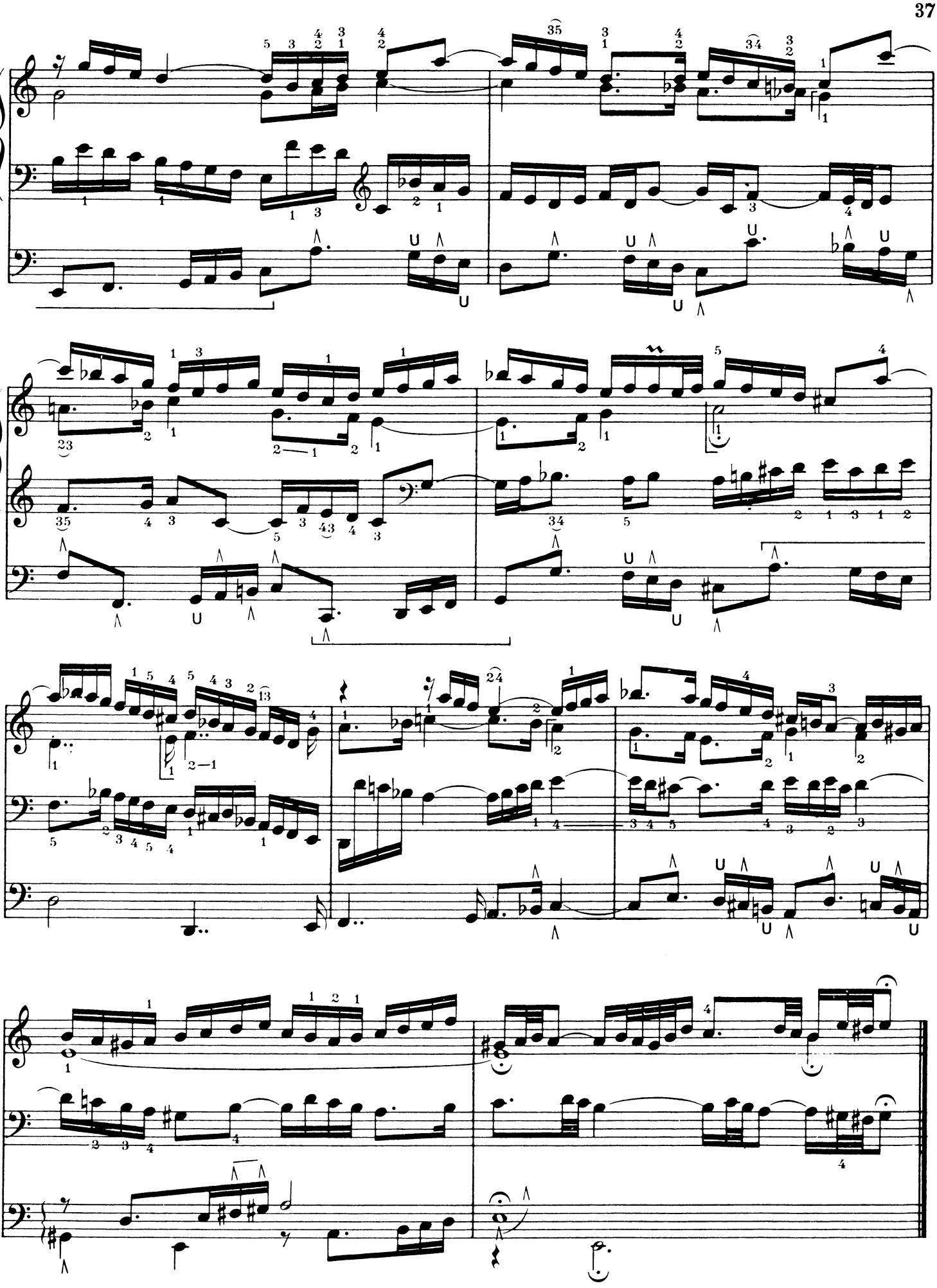
In this composition the melody has been placed in the alto. It presents a voice leading of the very highest type and should be played very deliberately in order that nothing of the remarkable polyphony be lost in playing. Schweitzer says:—"The simple arabesque that entwines the melody of the Christmas Chorale 'Christum wir sollen loben schon' is consummately effective. It embraces a whole world of unutterable joy." The constant recurrence of the descending passages suggests the worshipper prostrating himself before his Saviour in prayer. Registration, Flutes and Soft Strings.

13. CHRISTUM WIR SOLLEN LOBEN SCHON

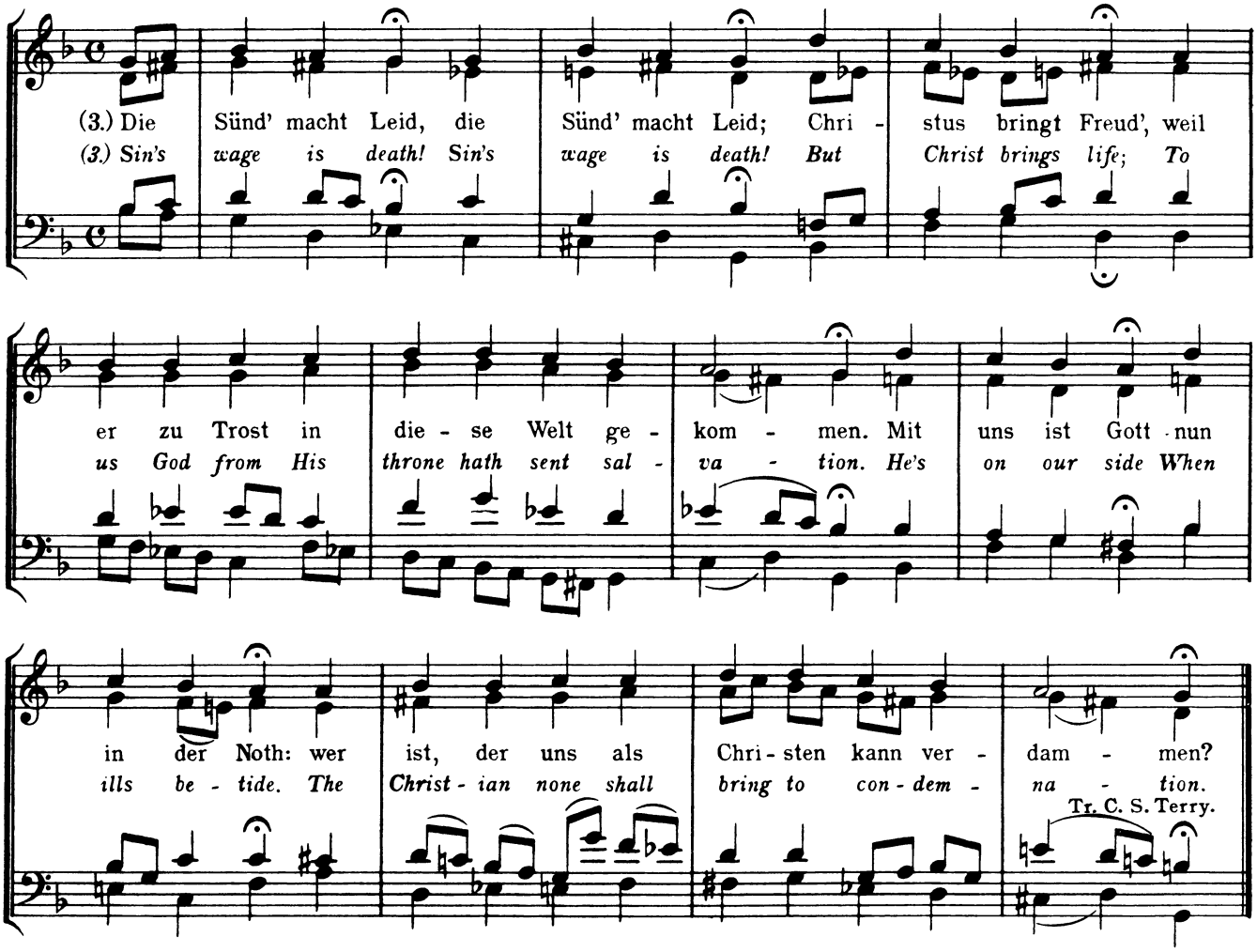
NOW PRAISE WE CHRIST, THE HOLY ONE

Corale in Alto





WIR CHRISTEN LEUT'



Original Key. From Cantata Nº 40, "Dazu ist erschienen". Other settings found in Cantata Nº 110, "Unser Mund sei voll Lachens" (B minor) and Christmas Oratorio, Part III, (F♯ minor).

1. Wir Christen leut', wir Christen leut',
Hab'n jetzund Freud,
Weil uns zu Trost ist Christus Mensch geboren,
Hat uns erlöst.
Wer sich dess tröst
Und glaubet fest, soll nicht werden verloren.

1. Come, Christian folk, come, Christian folk,
Your joy be spoke,
For Christ is born and man salvation bringeth.
Who to Him cleaves,
In faith believes,
Shall never die, but life in heaven receiveth.

Tr. C. S. Terry.

EDITIONS AND TEMPO SUGGESTIONS

B.G.	Vol. 25, p.16	
Pet.	Vol. V, p.58	
B.and H.	Vol. VII, p.56	Allegro
Nov.	Vol. XV, p.36	Allegro pesante
Aug.	Vol. VIII, p.1000	Allegramente
Bär.	Vol. I, Nº 14	Gehend ♩=50
Guil. tempo		Assez animé 50=♩

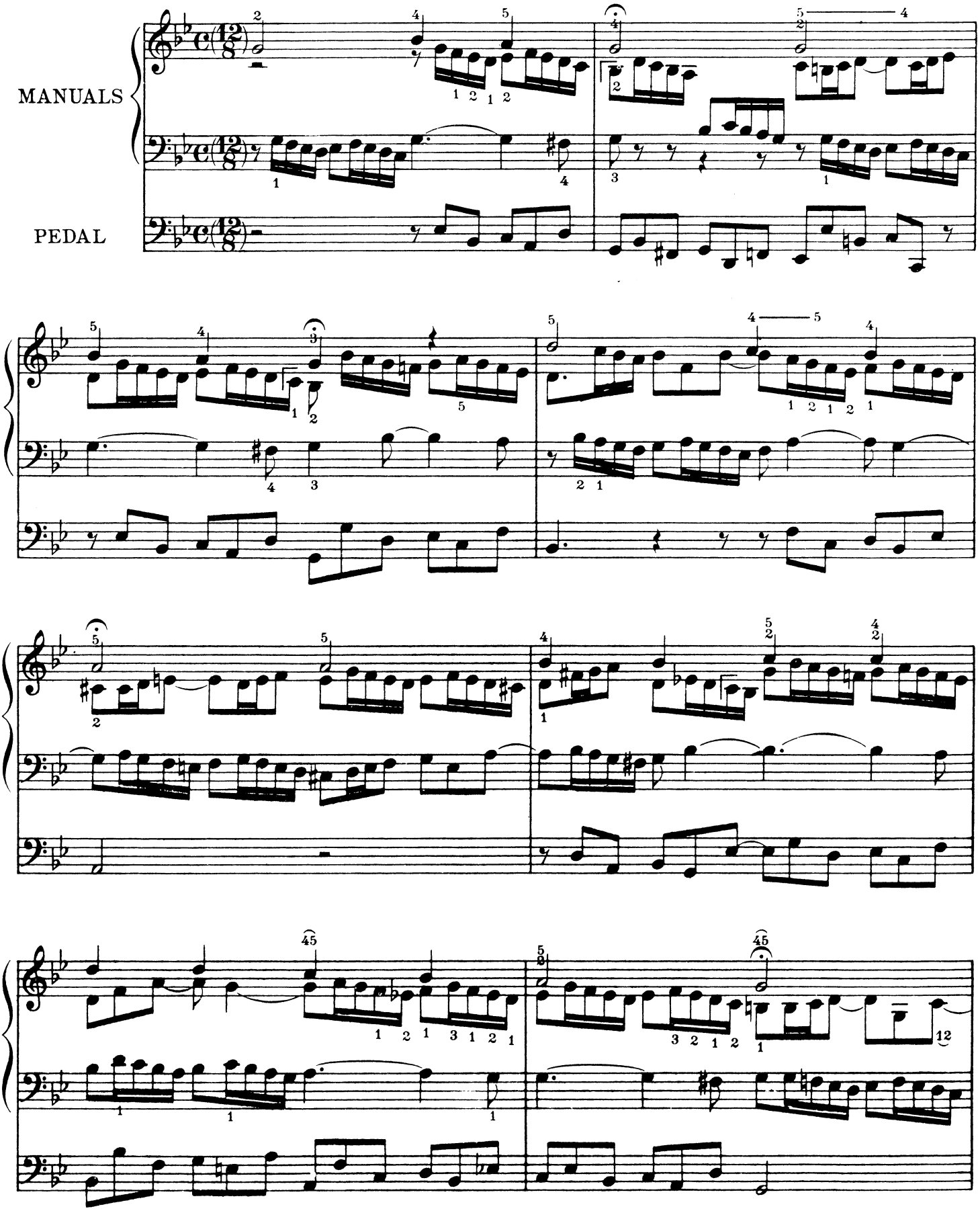
REFERENCES

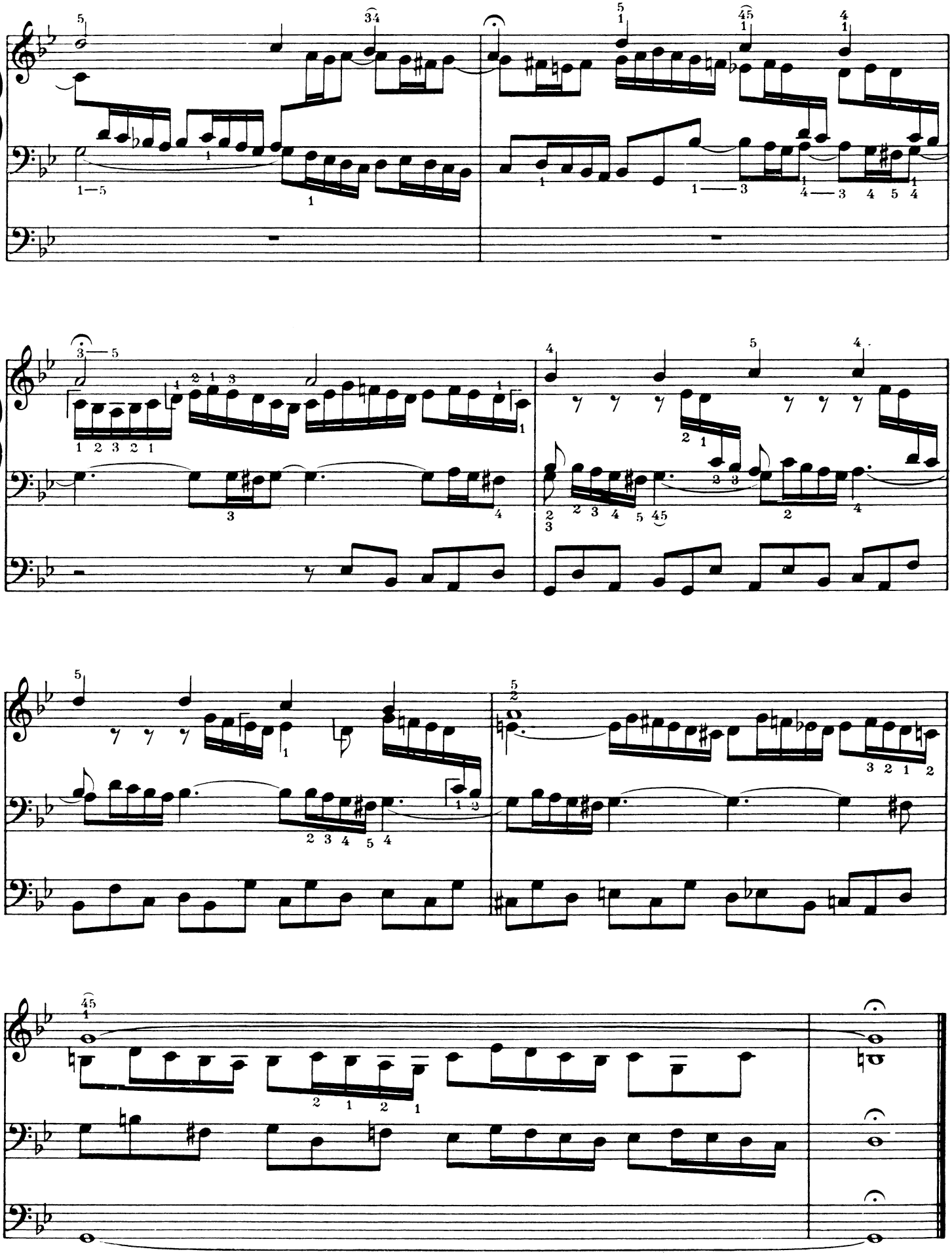
Schweitzer, Bach II, p.60
Mayrhofer, B.S., p.135

SUGGESTIONS FOR INTERPRETATION

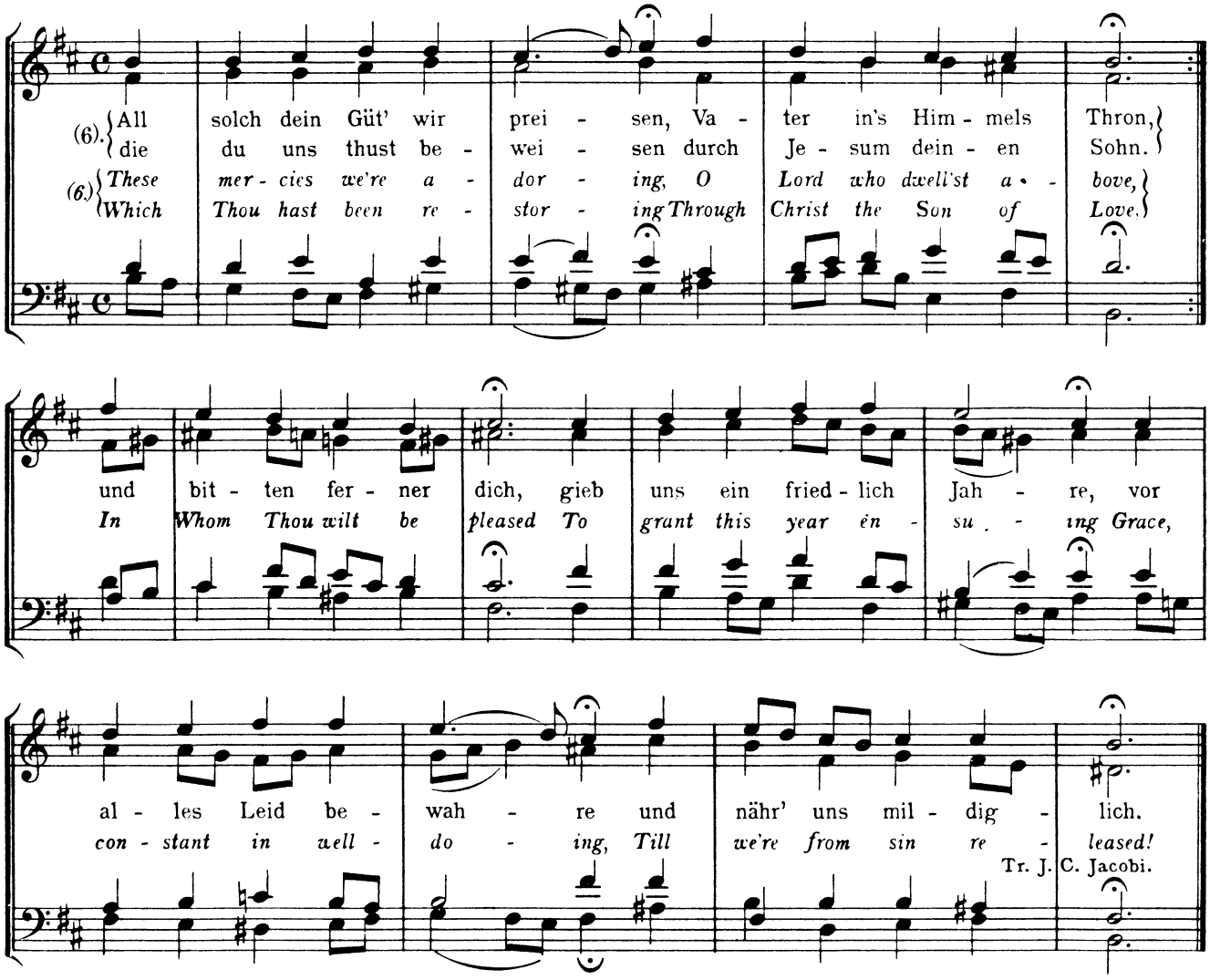
Prominent features of this Prelude are the step progressions in the bass expressing faith in the coming of Christ; the constant recurrence of the rhythmic figure consisting of an eighth and four sixteenth notes which does much to establish a joyous atmosphere, and the repeated use of the descending tetrachord, which in a majority of cases returns upward. A firm, definite registration should be used, and movement should be fluent.

14. WIR CHRISTENLEUT'
COME, CHRISTIAN FOLK





HELFT MIR GOTT'S GÜTE PREISEN



Original in A minor. From Cantata No 16, "Herr Gott dich loben wir." Other versions are found in Cantata No 28. "Gottlob! nun geht das Jahr." and in Cantata No 183, "Sie werden euch in den Bann thun."

1. Helft mir Gott's Güte preisen,
Ihr lieben Kinderlein,
Mit G'sang und andern Weisen,
Ihm allzeit dankbar sein,
Vornehmlich zu der Zeit,
Da sich das Jahr thut enden,
Die Sonn sich zu uns wenden,
Das neu Jahr ist nicht weit.

1. Come, let us all with fervour,
On whom heaven's mercies shine,
To our supreme Preserver
In tuneful praises join.
Another year is gone,
Of which the tender mercies
Each pious heart rehearses
Demand a grateful song
Tr. J. C. Jacobi.

EDITIONS AND TEMPO SUGGESTIONS

B. G.	Vol. 25, p. 18	Aug. Vol. VIII, p. 1004	Allegro giocoso
Pet.	Vol. V, p. 23	Bär. Vol. I, No 15	♩=66
B. and H.	Vol. VII, p. 26, Lento assai	Guil. tempo	Poco animato 𝅗𝅥=𝅗𝅥
Nov.	Vol. XV, p. 39, Poco lento		

REFERENCES

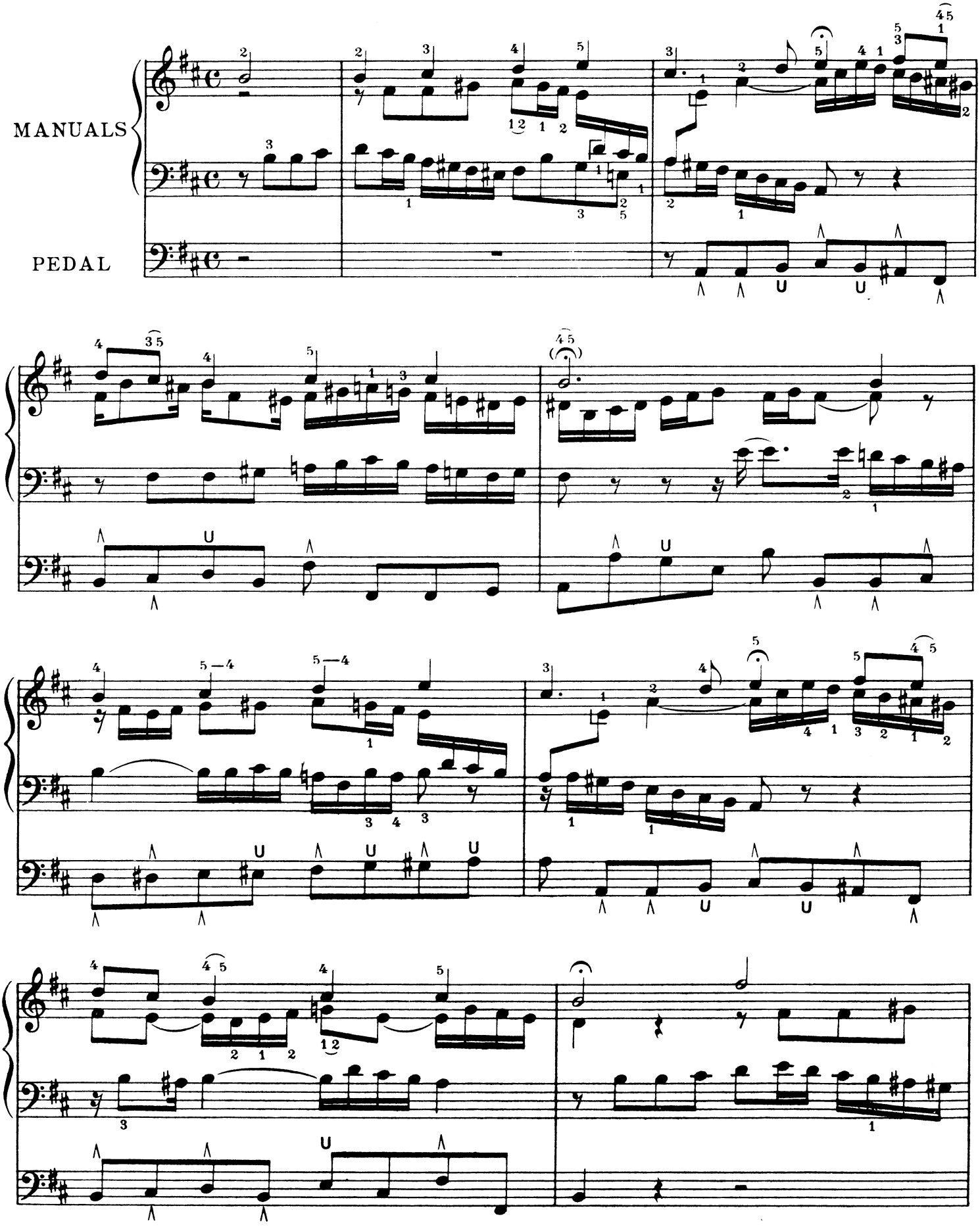
Schweitzer, Bach II, p. 67
Mayrhofer, B. S., p. 135

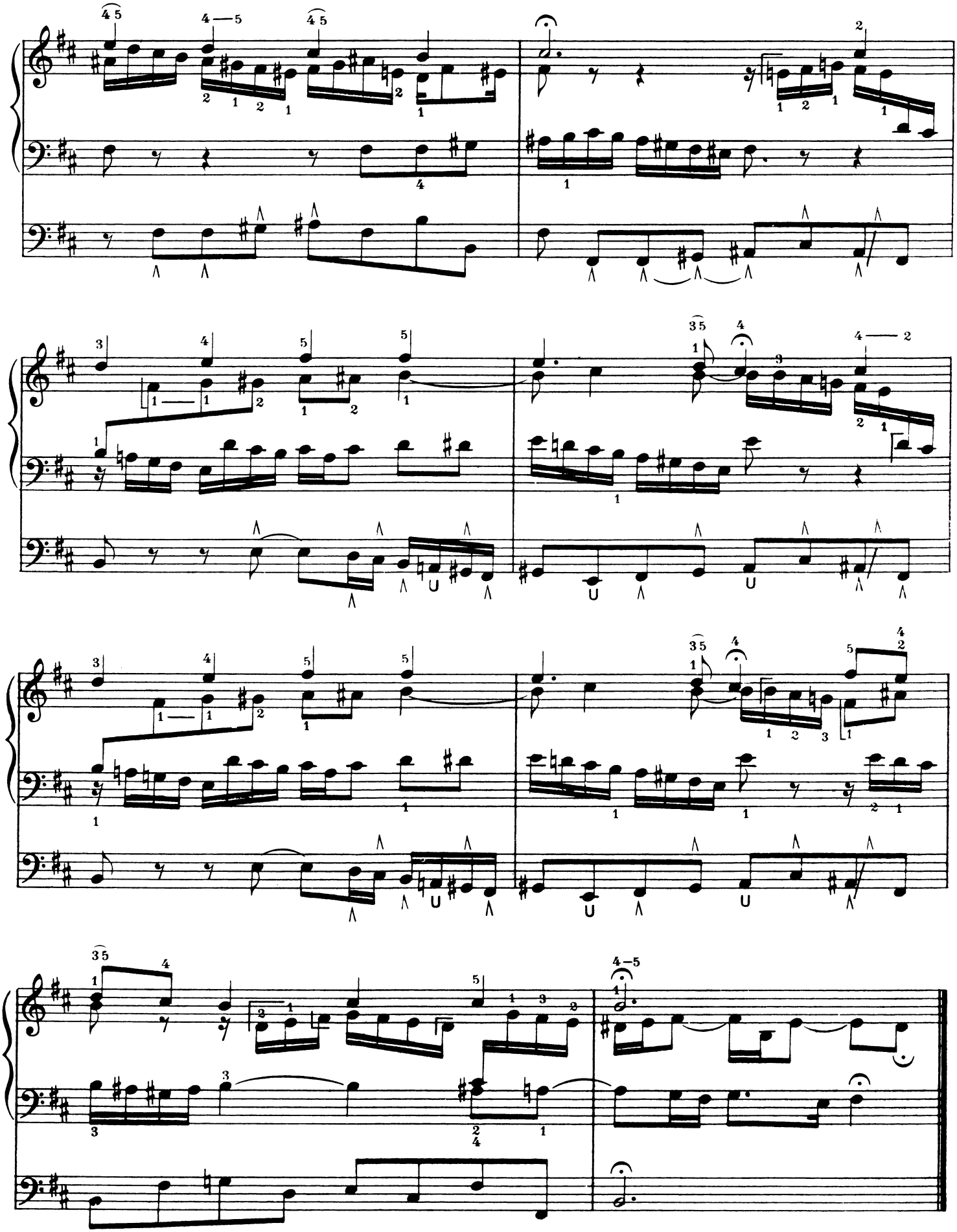
SUGGESTIONS FOR INTERPRETATION

While the melody is soaring over all, the other voices employ in a fugato manner the opening notes of the choral melody. It is cast in the atmosphere of joyous praise with a suggestion here and there of the sadness caused by the passing of the old year. This latter is marked by the use of chromatic color. It should be played with a full, telling tone.

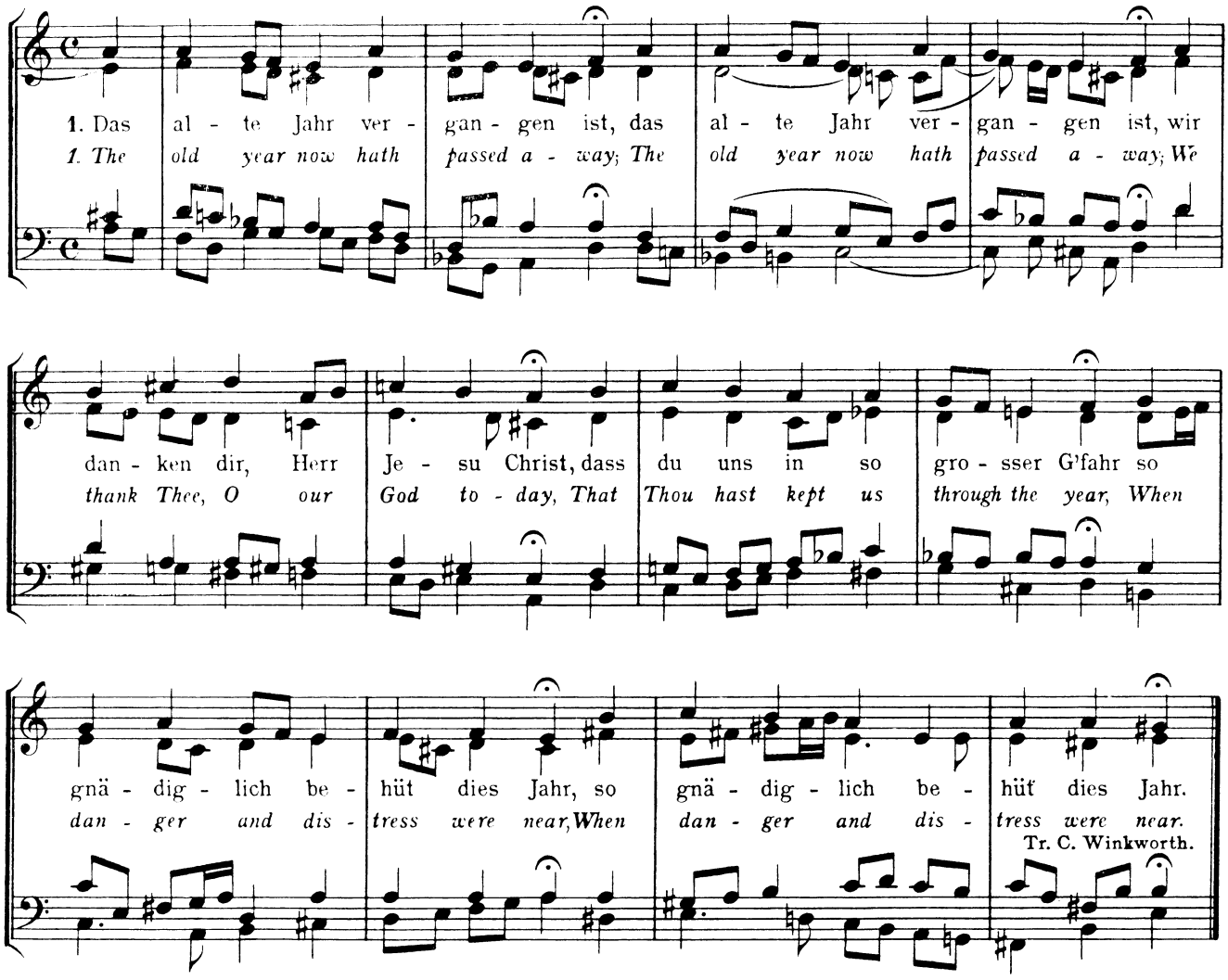
15. HELFT MIR GOTT'S GÜTE PREISEN

COME, LET US ALL WITH FERVOUR





DAS ALTE JAHR VERGANGEN IST



Original Key. Bach Chorals, Terry, No 58. B.G. No 35. Richter, No 55. Erk, No 180. 371 Chorals, No 162. Bargiel, No 138, B. It was customary to repeat the first and last line of this Choral. In the B.G. Edition the last two lines are repeated.

EDITIONS AND TEMPO SUGGESTIONS

B.G.	Vol. 25, p. 19	
Pet.	Vol. V, p. 12	
B. and H.	Vol. VII, p. 15	Adagio
Nov.	Vol. XV, p. 43	Adagio e mesto
Aug.	Vol. VIII, p. 1037	Adagio con espressivo
Bär.	Vol. I, No 16	Sehr langsam, klagend ♪=64
Guil. tempo		Adagio assai 52=♪

REFERENCES

Schweitzer, Bach II, pp. 65 and 68
Wolfrum, Bach I, p. 154
Parry, Bach, p. 185
Grace, O. W. B., p. 137
Mayrhofer, B. S., p. 135

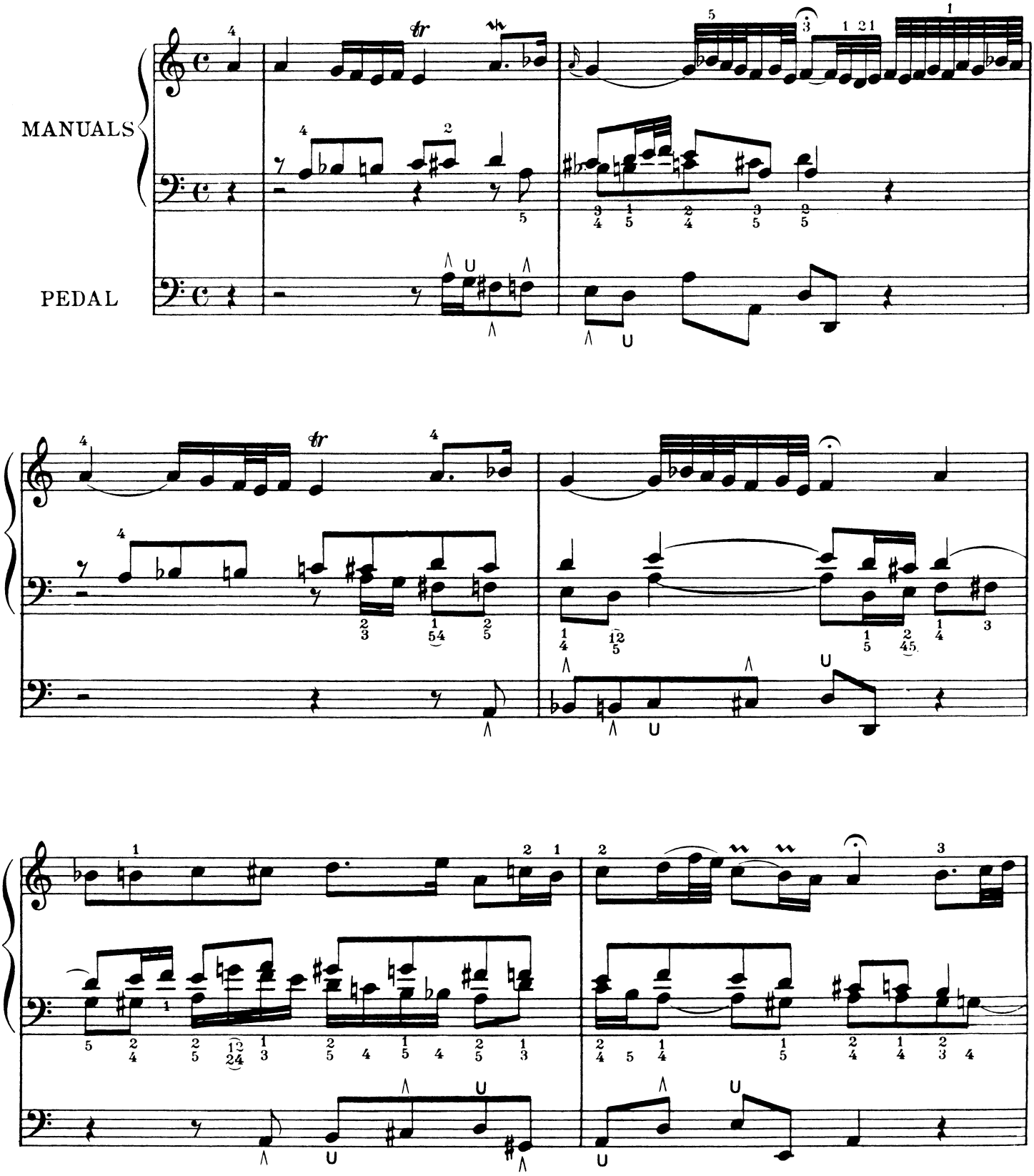
SUGGESTIONS FOR INTERPRETATION

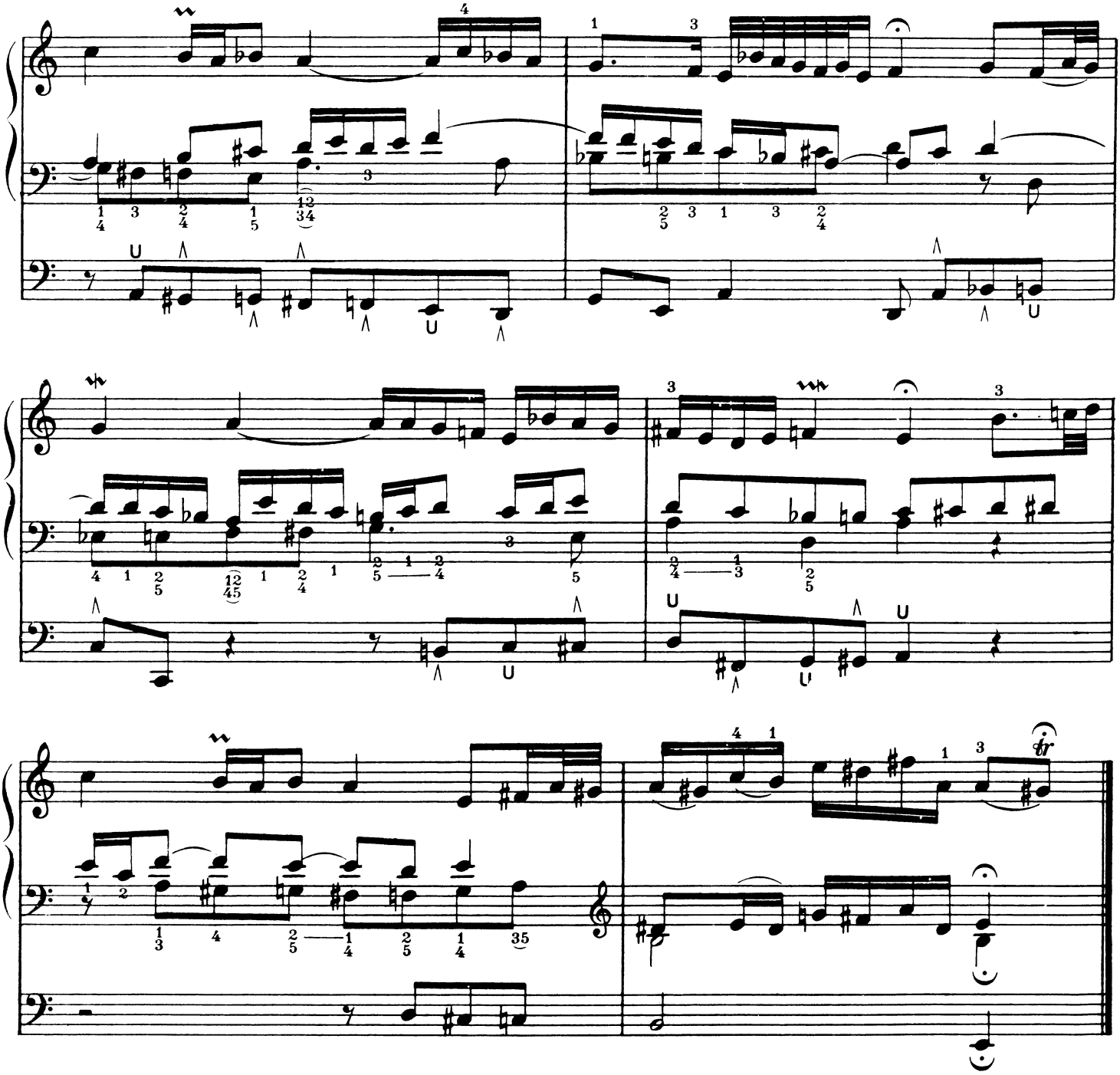
This is a very unusual Prelude. It portrays the sadness occasioned by the passing of the old year. Bach employs here three means of expressing this. First, by the use of chromatics; second, by the use of the coloratura style which Bach largely reserved for pieces of more or less sad content; and third, by the use of sharp dissonants. A dolce cornet or soft mixture combined with a small diapason or flute makes an ideal setting for the melody. The background should of course be in proportion.

16. DAS ALTE JAHR VERGANGEN IST

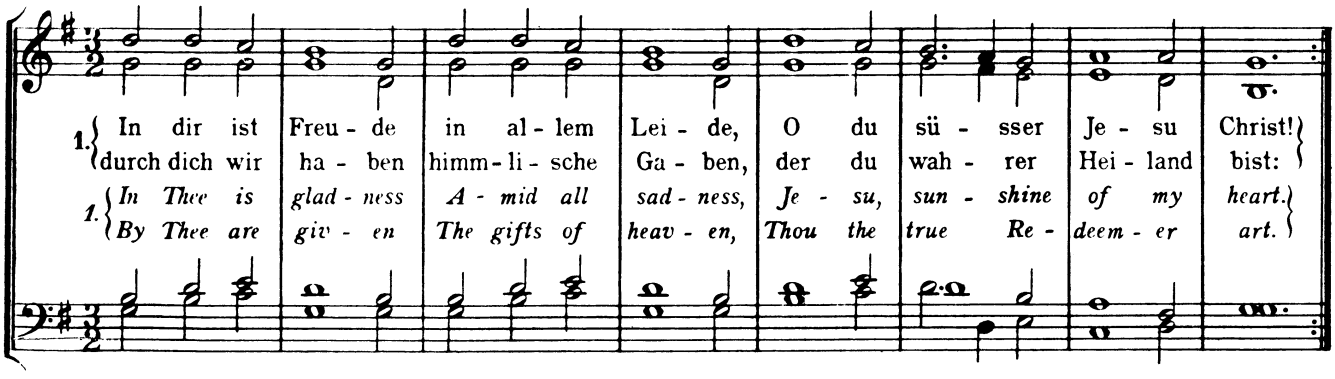
THE OLD YEAR NOW HATH PASSED AWAY

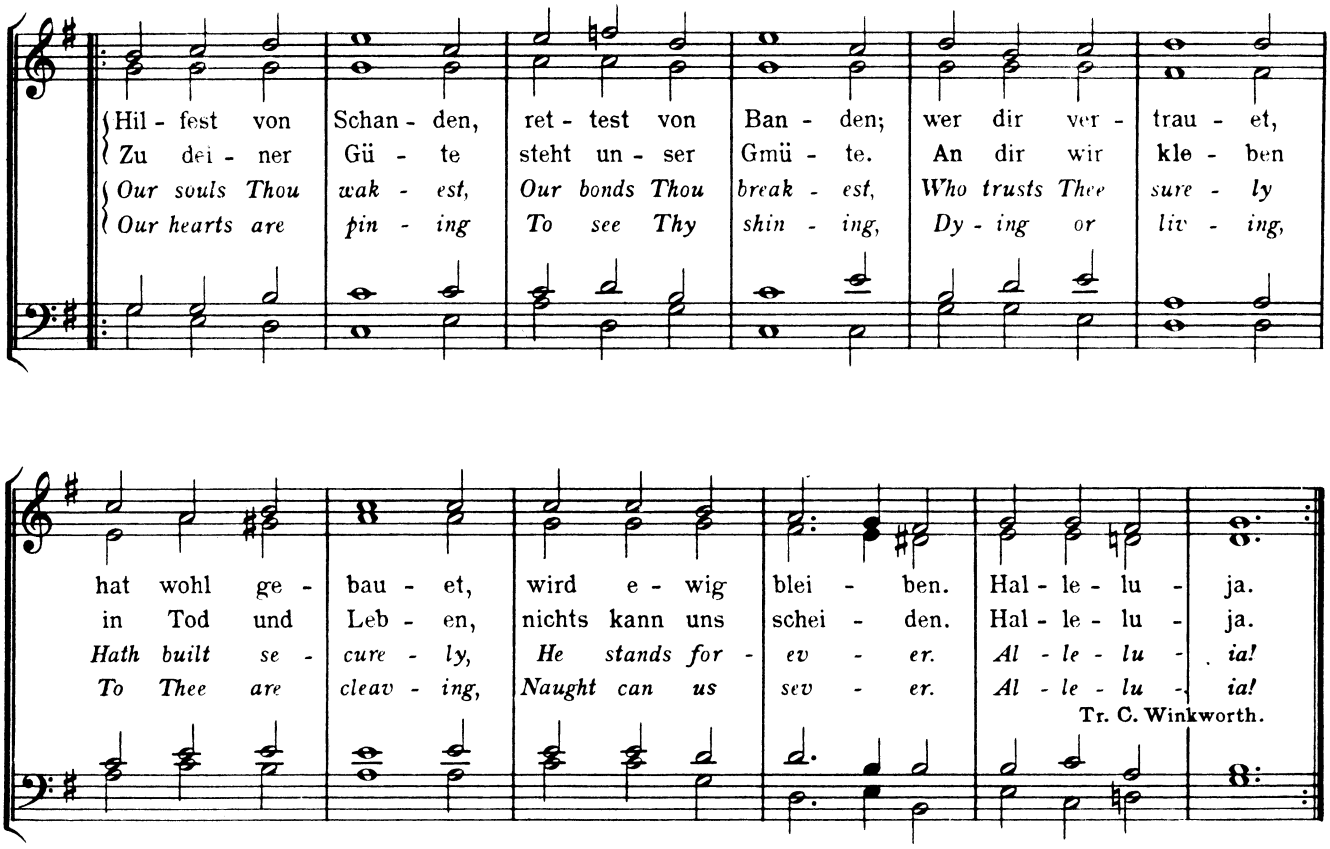
a 2 Clav. e Pedale





IN DIR IST FREUDE





No harmonization by Bach of this melody has been found. This Choral was composed by Giovanni Giacomo Gastoldi (1591) It is usually found in the Key of F or E flat.

EDITIONS AND TEMPO SUGGESTIONS

B. G.	Vol. 25, p. 20	
Pet.	Vol. V, p. 36	
B. and H.	Vol. VII, p. 37	Allegro
Nov.	Vol. XV, p. 45	Allegro
Aug.	Vol. VIII, p. 971	Allegro jubiloso
Bär.	Vol. I, №17	Lebhaft 76=♩
Guil. tempo		Allegro 52=♩

REFERENCES

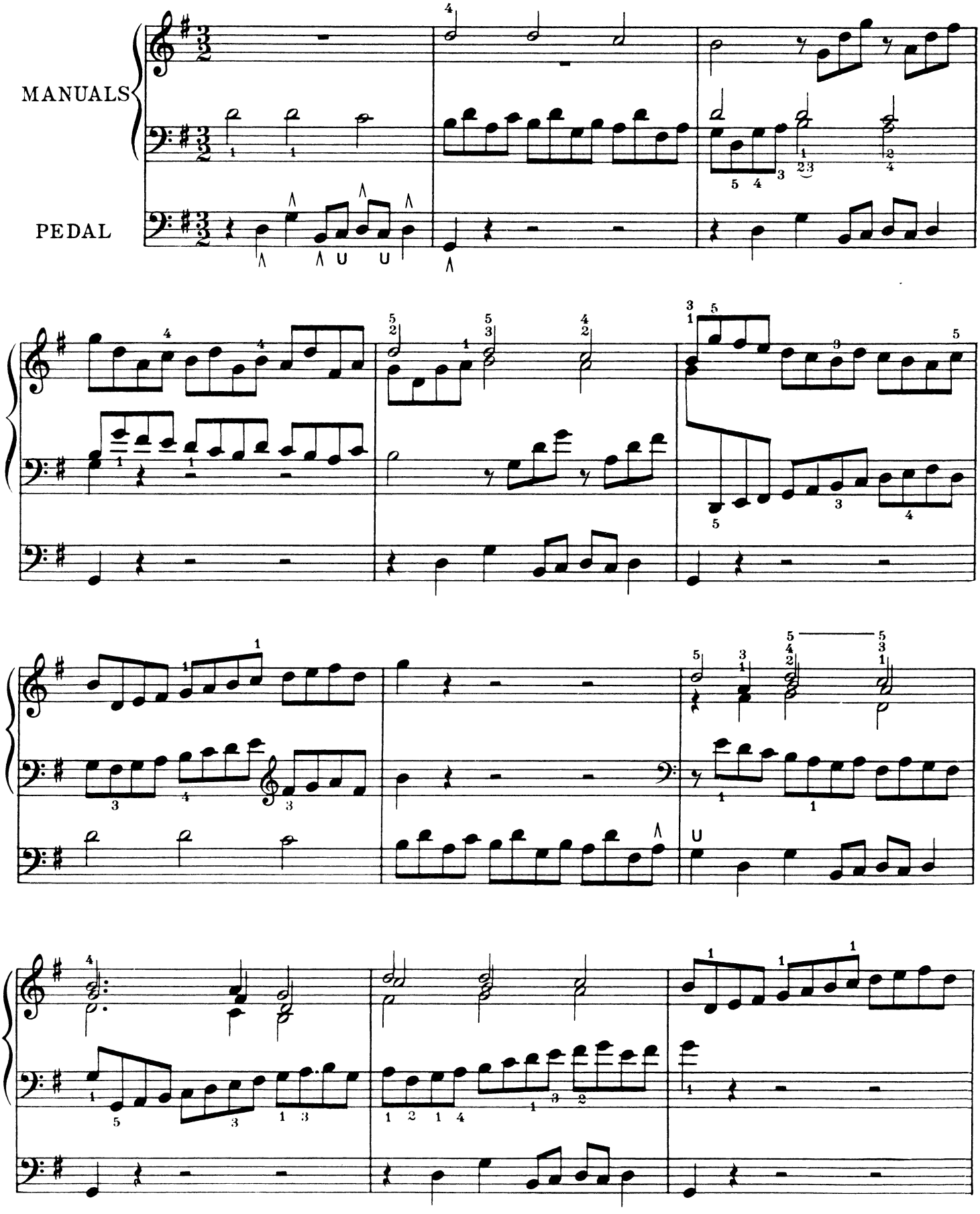
Schweitzer, Bach II, pp. 65 and 69
Grace, Bach, p. 133
Pirro, Bach, p. 61
Wolfrum, Bach I, p. 154
Mayrhofer, B. S., p. 135

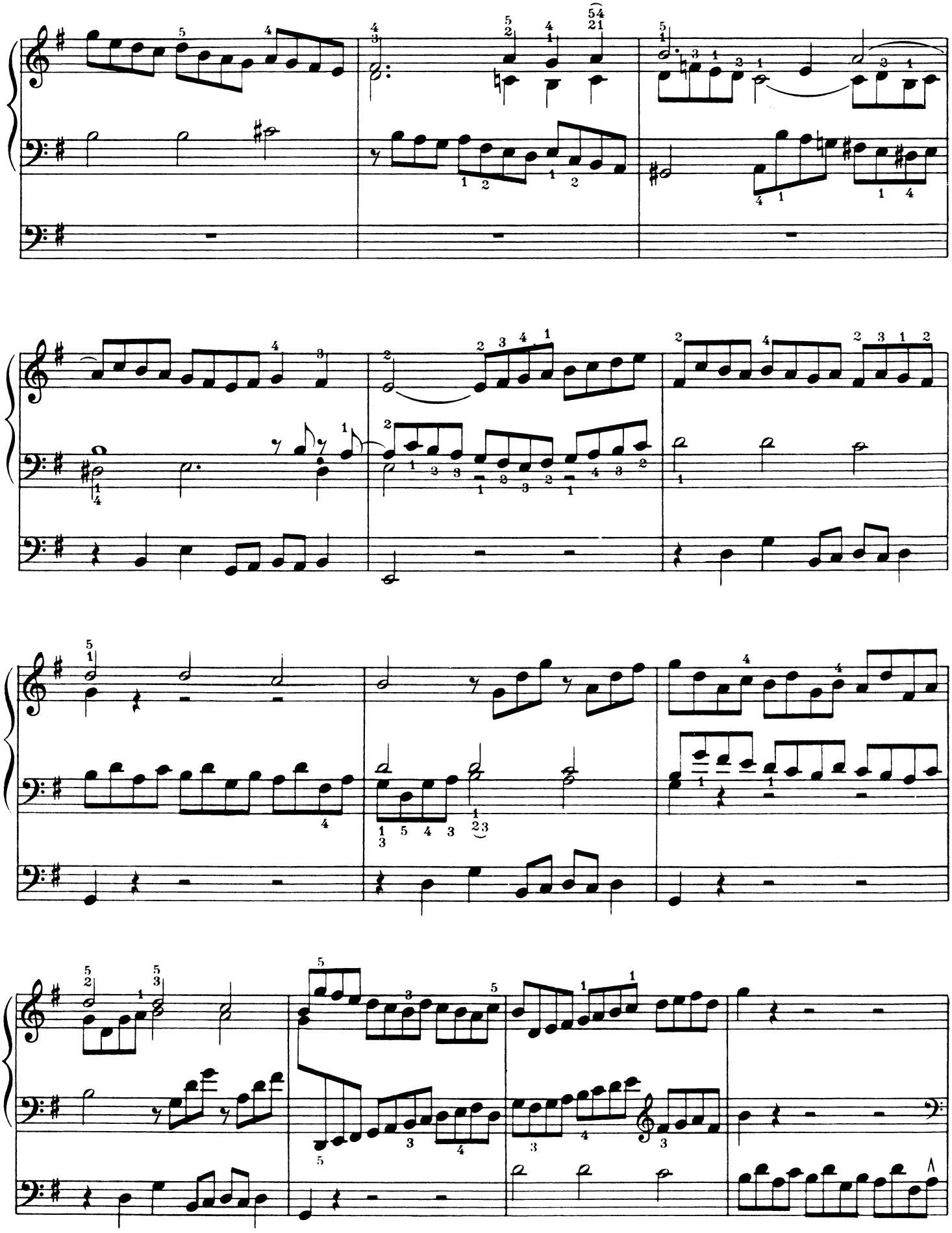
SUGGESTIONS FOR INTERPRETATION

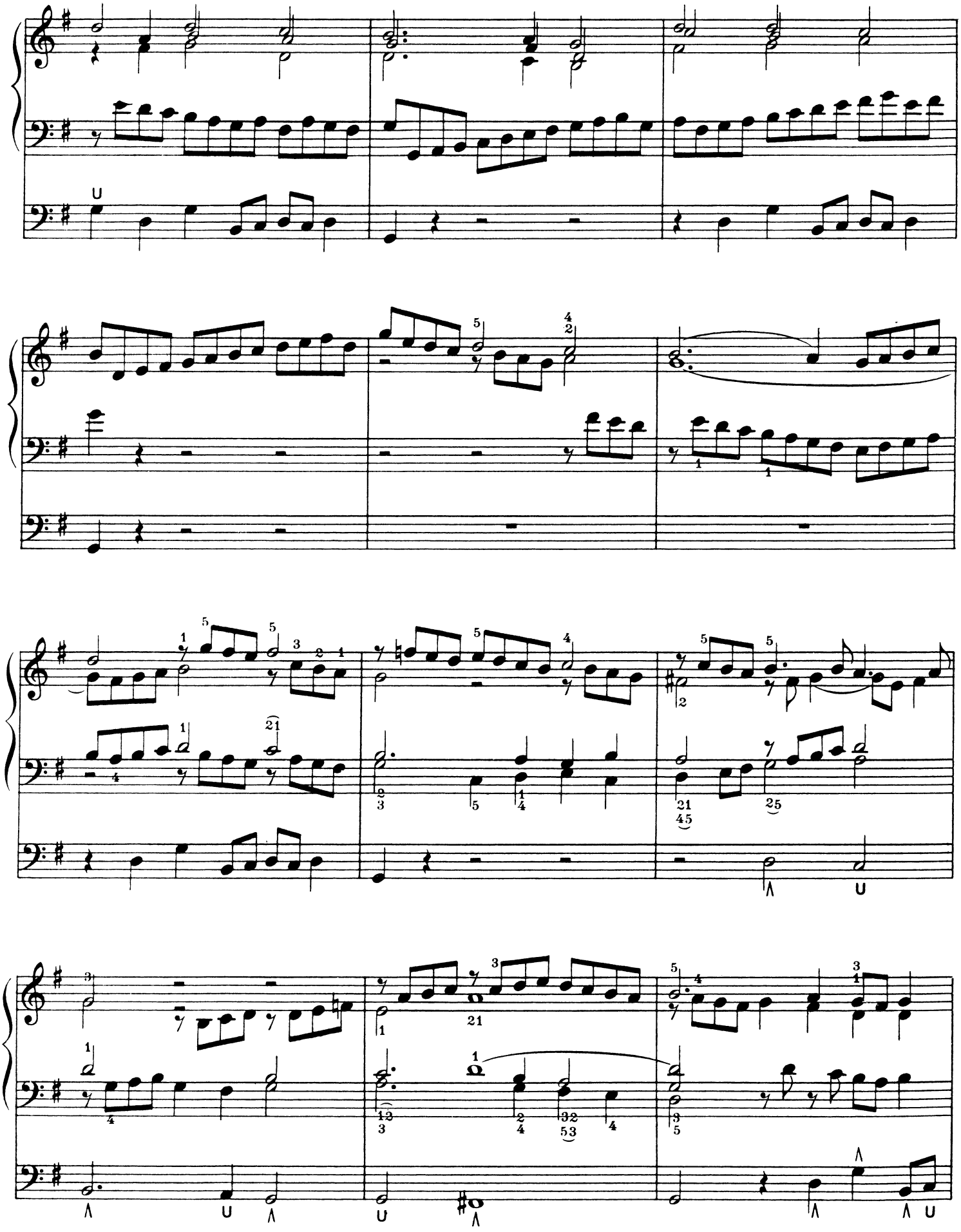
This Prelude expresses the utmost joy and happiness over the advent of the new year by means of rhythmic figures and exuberant scale passages. The force expressed is simply irresistible. For its length it is no doubt one of the "biggest" compositions in music. The trills at the close should start on the upper note and a group of two sixteenths and one of three sixteenths before resting on the principal note is sufficient at the pace the piece should be played.

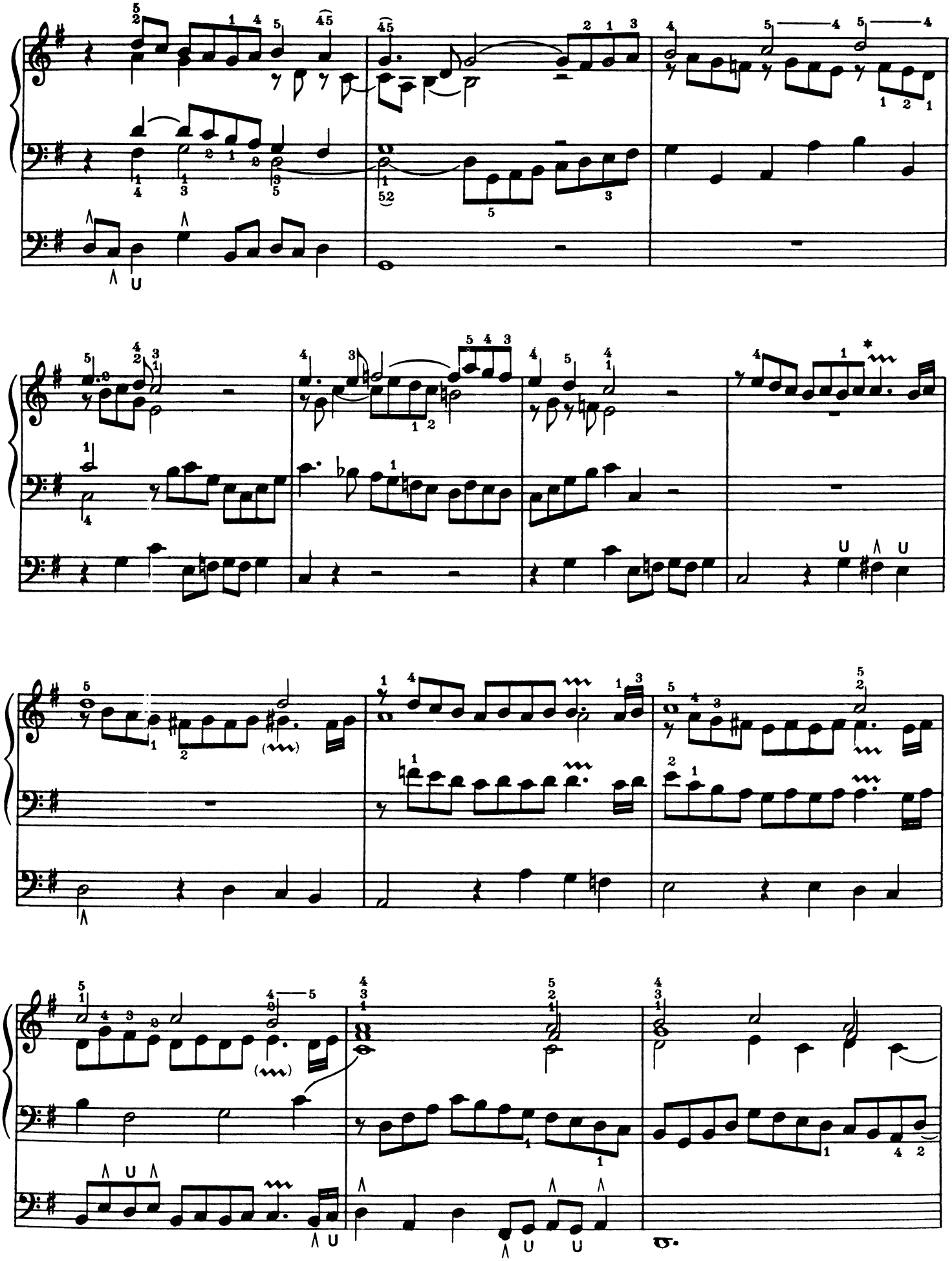
The pedal is dominated by a figure one measure in length full of wonderful energy. It occurs so frequently as to give it the character of a "basso ostinato!" Full organ including mixtures and reeds should be used.

17. IN DIR IST FREUDE
IN THEE IS GLADNESS

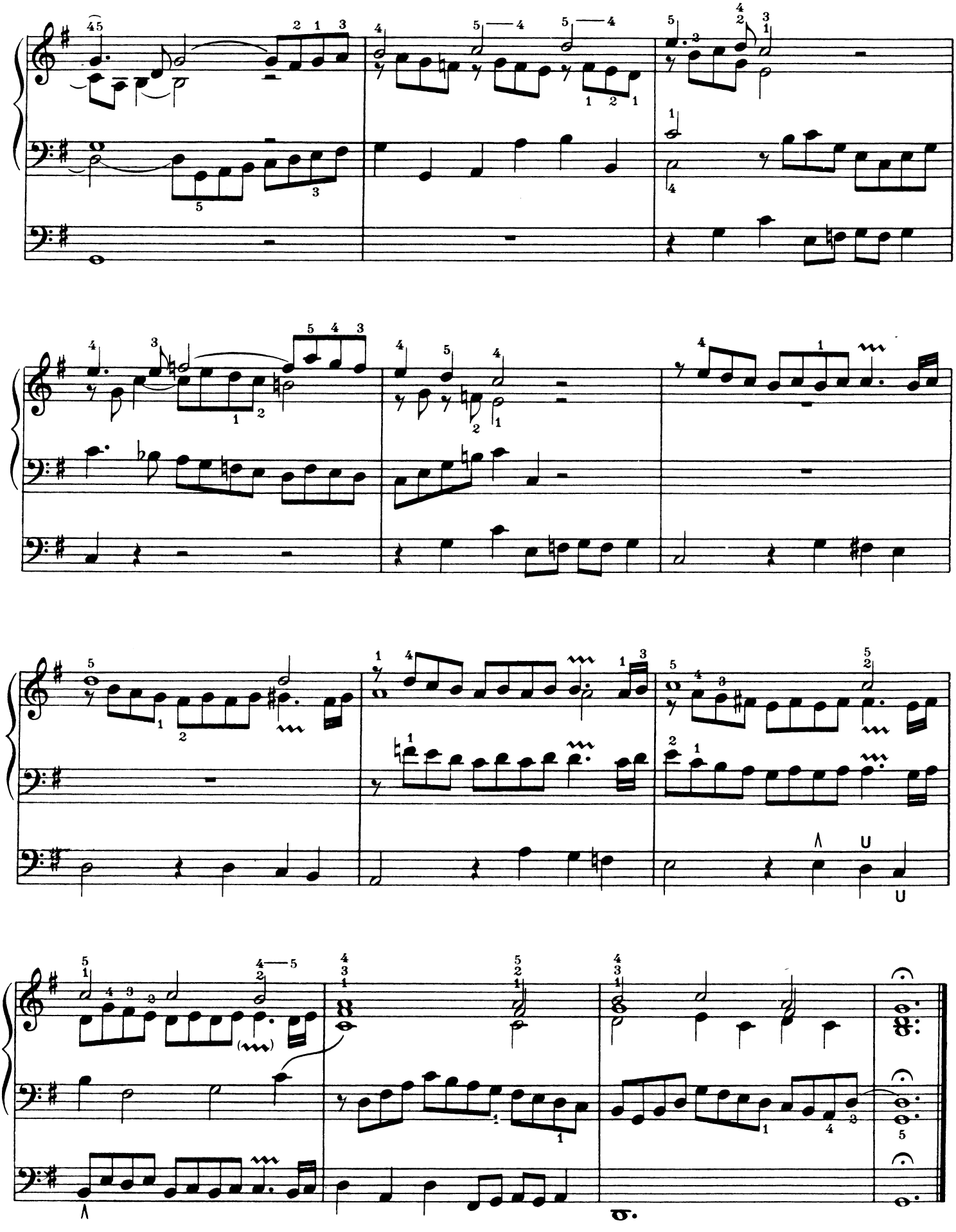




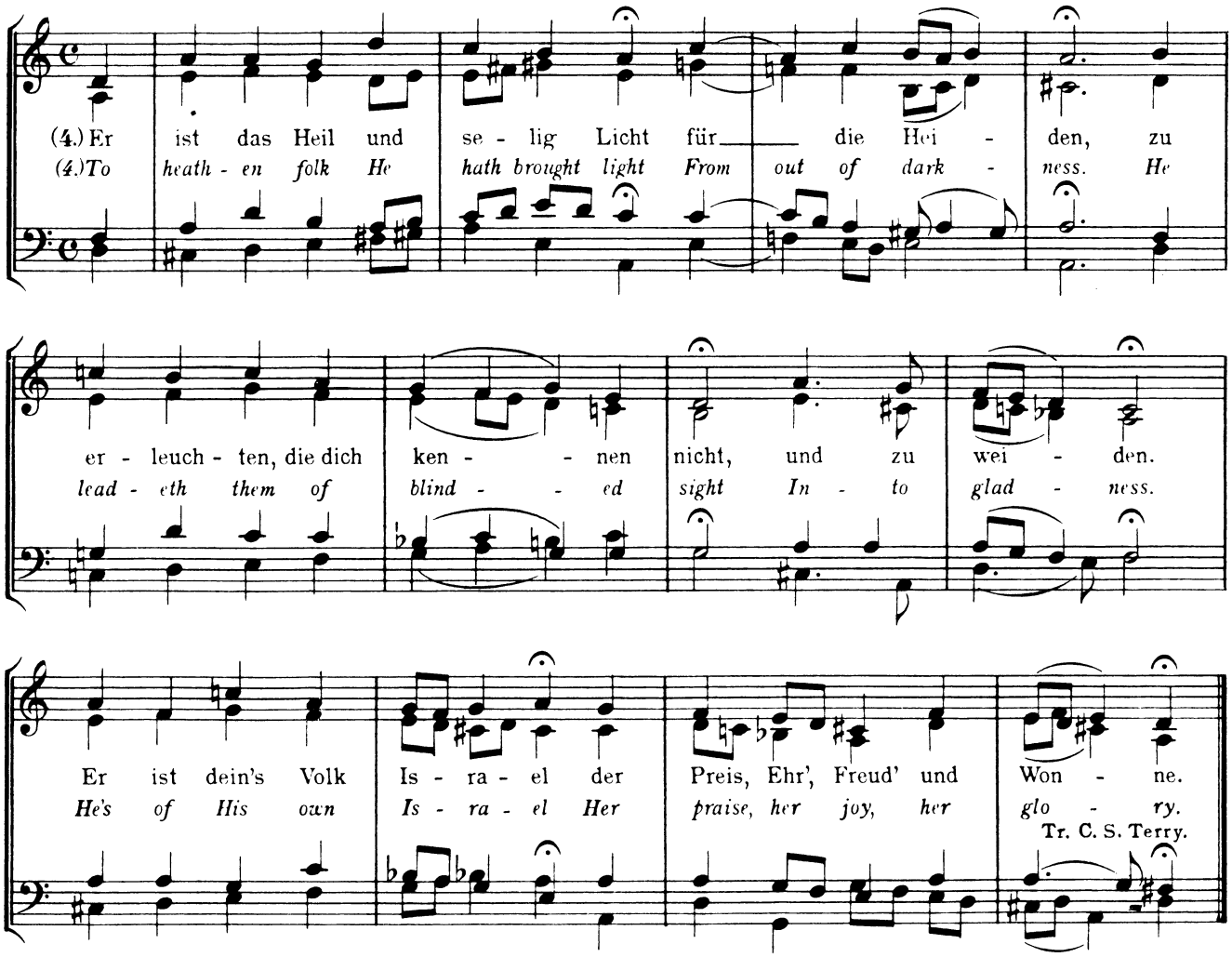




* For the performance of this trill and the others that follow, see Suggestions for Interpretation immediately preceding this Prelude.



MIT FRIED' UND FREUD' ICH FAHR' DAHIN



Original Key From Cantata No 83, "Erfreute Zeit im neuen Bunde". Also found set to the same words in the Key of E minor in Cantata No 125, "Mit Fried' und Freud'."

1. Mit Fried'und Freud'ich fahr'dahin
In Gottes Wille;
Getrost ist mir mein Herz und Sinn,
Sanft und stille
Wie Gott mir verheissen hat:
Der Tod ist mein Schlaf worden.

1. In peace and joy I now depart
For God has called.
I trust in Him with soul and heart,
Calm, preparèd.
God doth e'er His promise keep,
And death's a few years' sleeping.
Tr. C. S. Terry.

EDITIONS AND TEMPO SUGGESTIONS

B. G.	Vol. 25, p. 24	
Pet.	Vol. V, p. 42	
B. and H.	Vol. VII, p. 44	Adagio
Nov.	Vol. XV, p. 50	Lento e tranquillo
Aug.	Vol. VIII, p. 998	Allegro giocoso
Bär.	Vol. I, No 18	gemessen, nicht zu langsam ♩=48
Guil. tempo		Tranquillo

REFERENCES

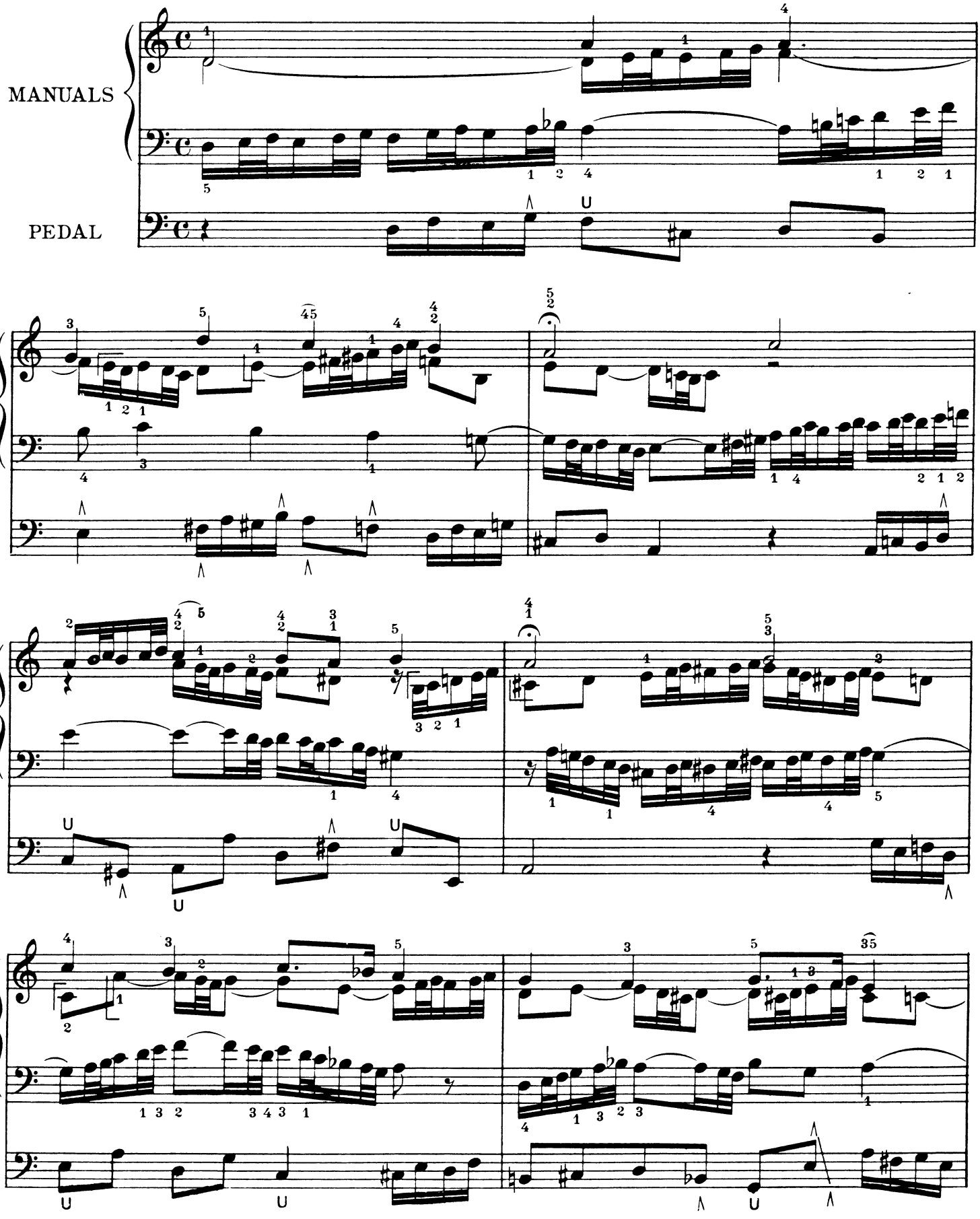
Parry, Bach, p. 185
Grace, O. W. B., p. 118
Schweitzer, Bach, Vol. II, pp. 66 and 36
Mayrhofer, B. S., pp. 135 and 136

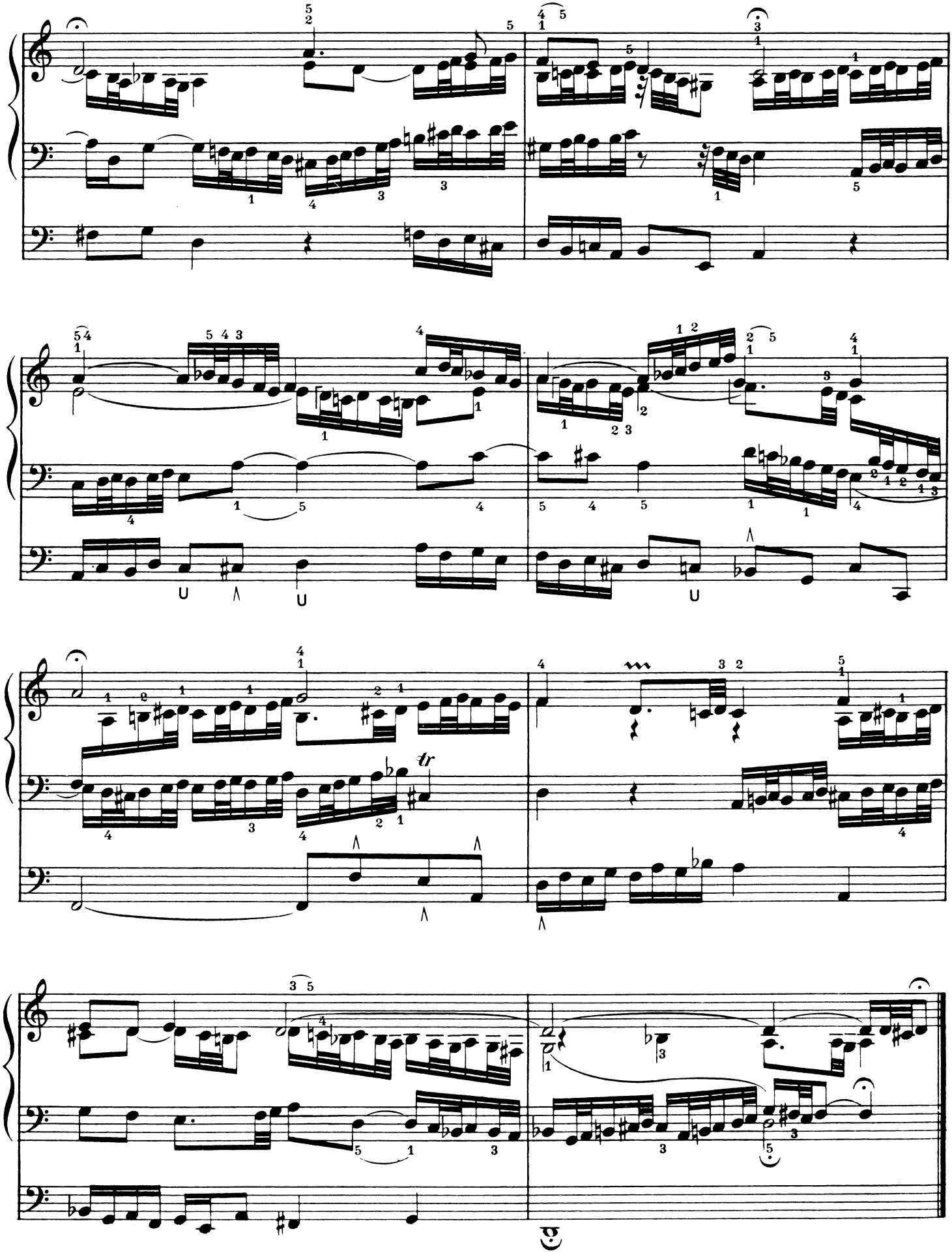
SUGGESTIONS FOR INTERPRETATION

If played in just the right tempo and atmosphere this beautiful selection never fails to create an excellent impression. The tenor and alto parts are dominated by the joy motive rhythm and the bass proceeds in the step motive portraying faith. The foot note in the Novello Edition says: "One of the most intimate of Bach's works, this prelude is a perfect expression of the joy of the Nunc Dimittis." The softer foundation stops of definite color and quality are suggested.

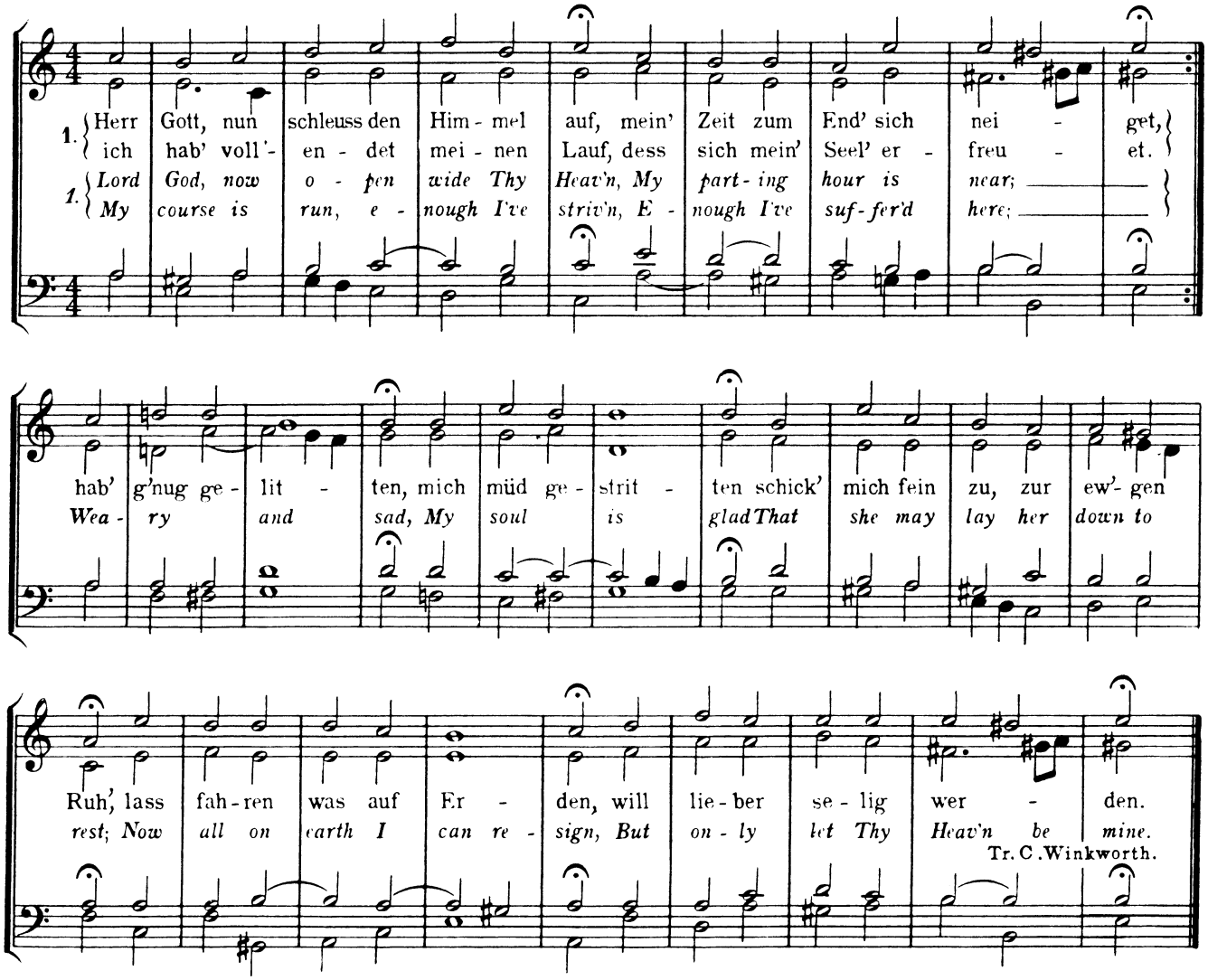
18. MIT FRIED' UND FREUD' ICH FAHR' DAHIN

IN PEACE AND JOY I NOW DEPART





HERR GOTT, NUN SCHLEUSS DEN HIMMEL AUF



Bach has left us no harmonization of this Choral. In fact it is only very rarely found in this form. The Choral is by M. Mich. Altenburg and the above setting is found as No 81 in Vol. II of Choralgesänge, Johann Christoph Kuhnau, Berlin 1790. It has been transposed one step higher here than in the original setting.

EDITIONS AND TEMPO SUGGESTIONS

B. G.	Vol. 25, p. 26	
Pet.	Vol. V, p. 26	
B. and H.	Vol. VII, p. 28	Allegro assai
Nov.	Vol. XV, p. 53	Allegretto
Aug.	Vol. VIII, p. 1030	Allegro maestoso
Bär.	Vol. I, No 19	Bewegt 66 = ♩
Guil. tempo		Cantabile 120 = ♪

REFERENCES

Schweitzer, Bach II, p. 62
Grace, O. W. B., p. 135
Mayrhofer, p. 136

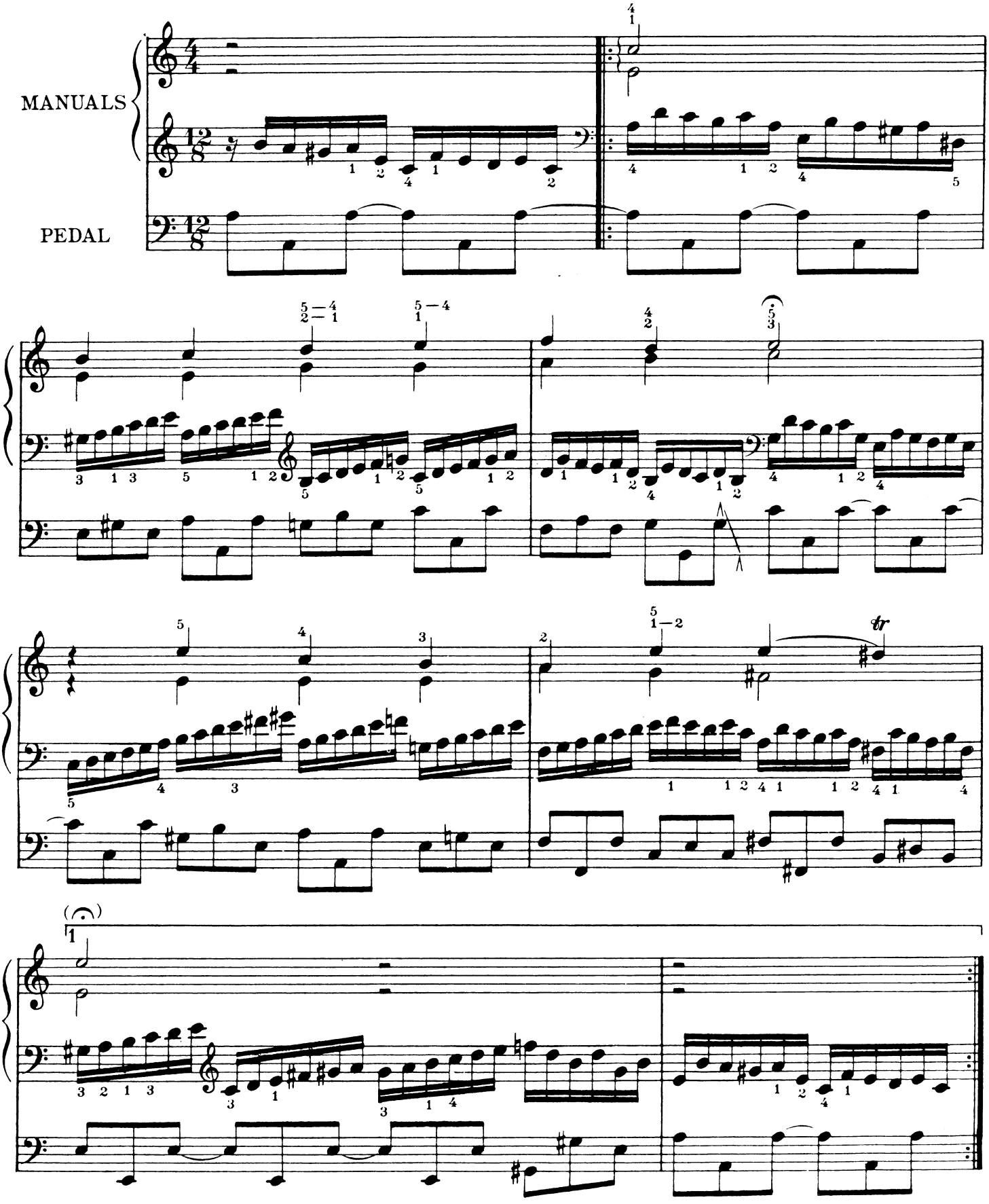
SUGGESTIONS FOR INTERPRETATION

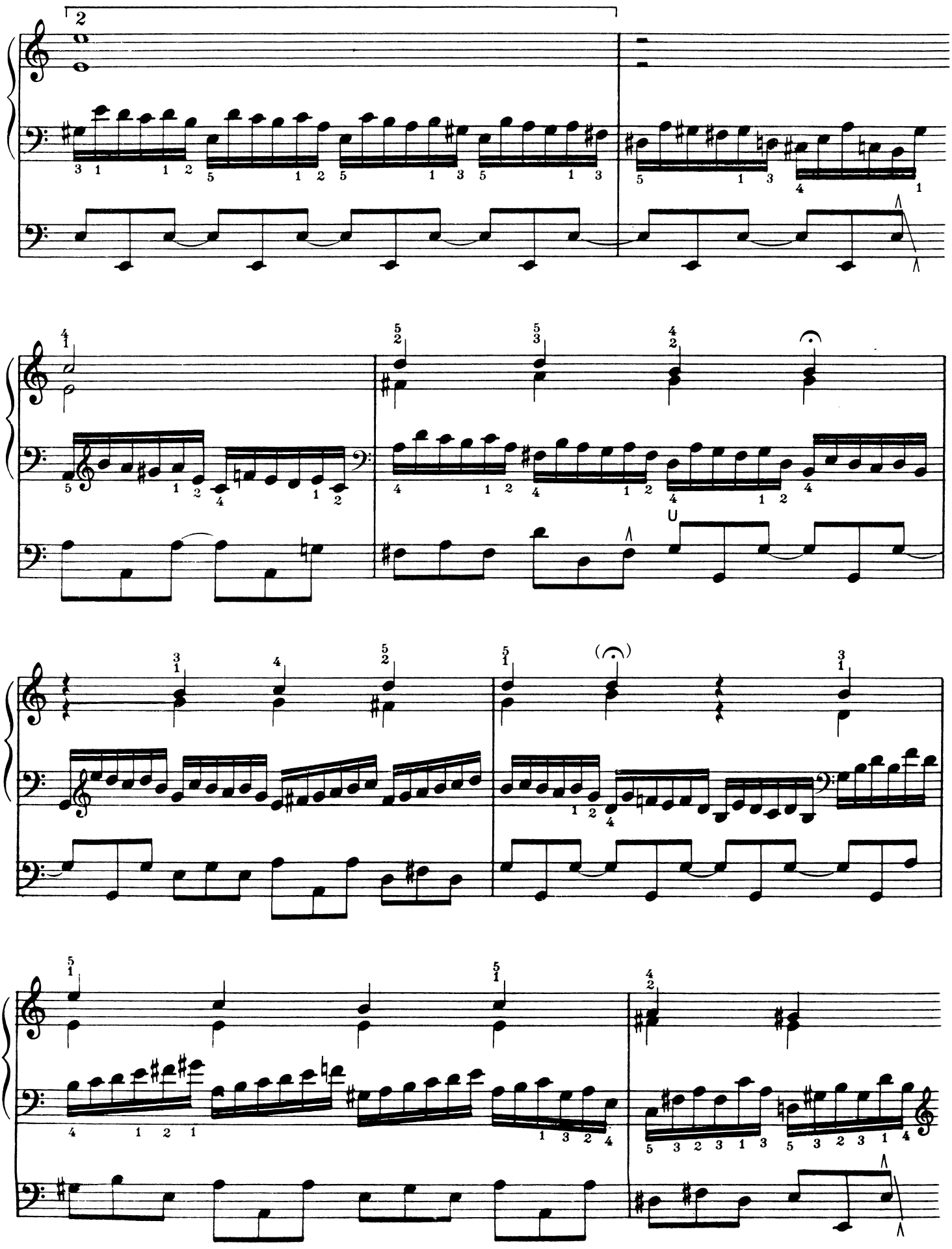
Three ideas must be considered in presenting this beautiful composition. I. The double melody in the soprano and alto. II. The counterpoint in the tenor descriptive of the turmoil and weariness in the life of man and presenting a picture of an erring mortal who cannot through his own efforts find complete satisfaction. III. The wavering and syncopated steps in the bass symbolizing lassitute. If a light reed combination is selected for the melody, the passage work in the left hand can be assigned to a string combination. An alternate would be a celeste combination for the melody with flutes for the passages.

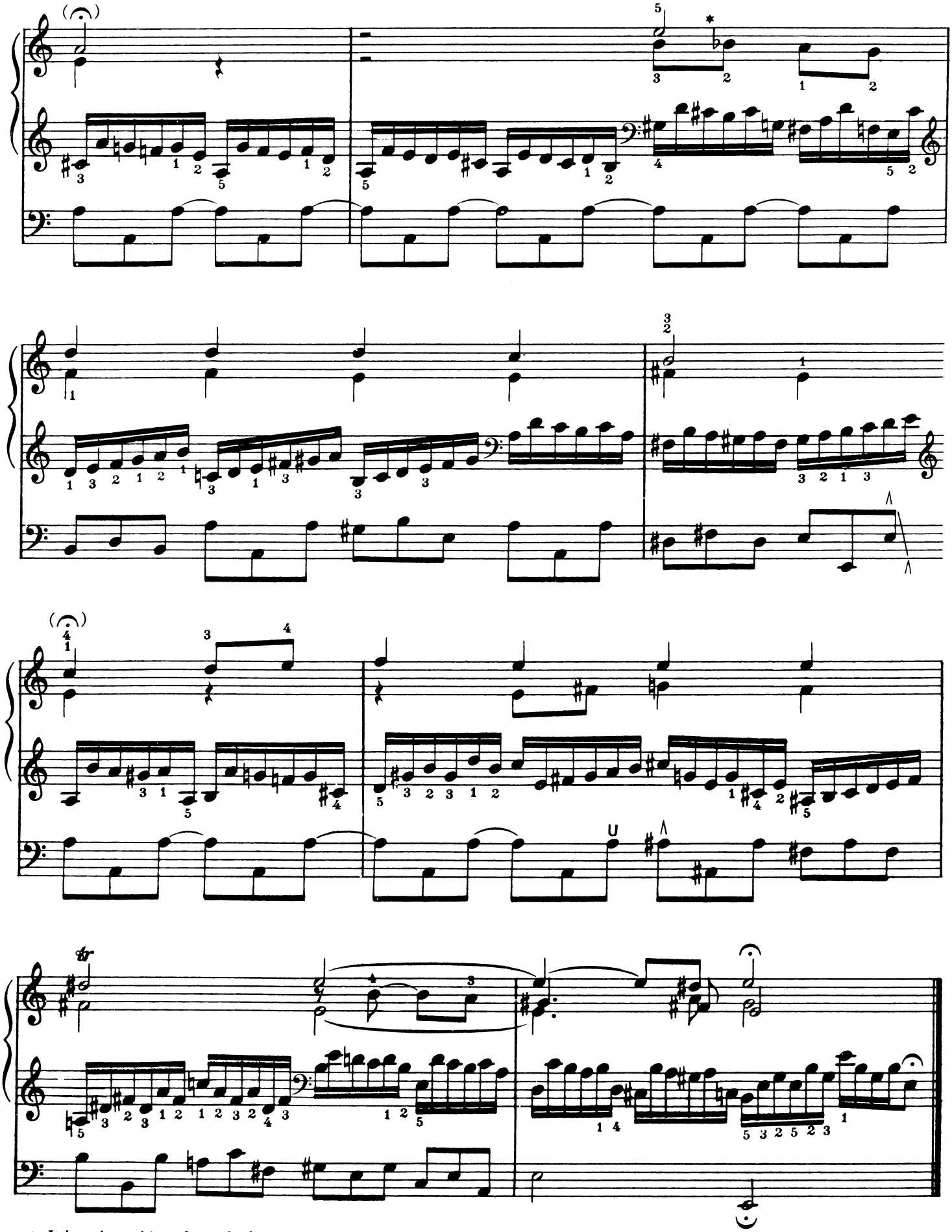
19. HERR GOTT, NUN SCHLEUSS DEN HIMMEL AUF

LORD GOD, NOW OPEN WIDE THY HEAVEN

a 2 Clav. e Pedale

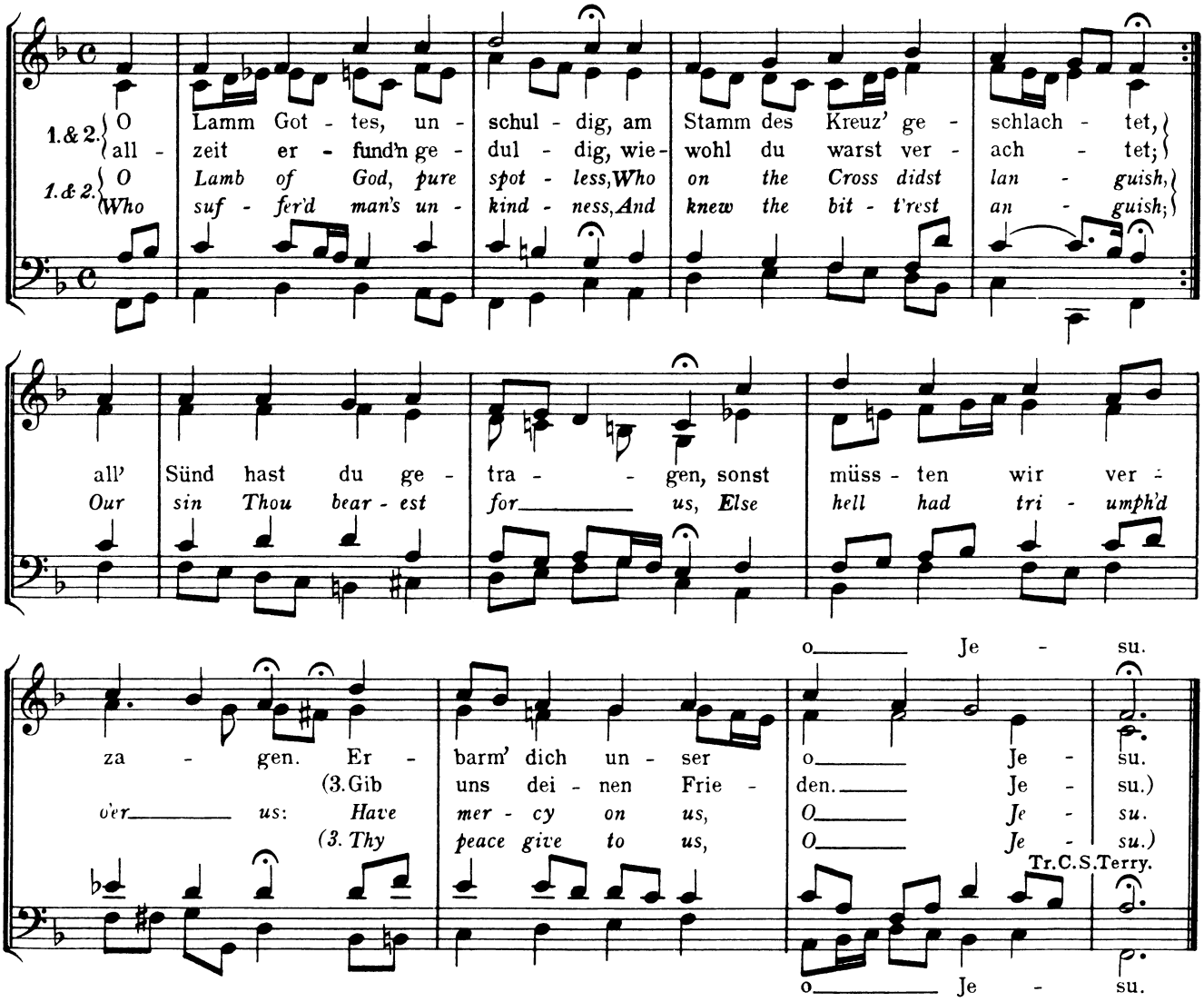






* It is quite evident, from the harmonic agreement, that the second of each of the groups of eighth notes in the right hand should be played with the fifth 16th note in the left hand group.

O LAMM GOTTES, UNSCHULDIG



Original Key. Bach Chorals. Terry, No 296. B. G., No 148. Richter, No 285. Erk, No 281. 371 Chorals, No 165. Bargiel, No 141.

EDITIONS AND TEMPO SUGGESTIONS

B.G. Vol. 25, p. 28, Adagio
Pet. Vol. V, p. 46
B. and H. Vol. VII, p. 46, Adagio
Nov. Vol. XV, p. 58, Adagio
Aug. Vol. VIII, p. 992
Bär. Vol. I, No 20 ♪ = 72

REFERENCES

Schweitzer, Bach II, p. 65
Grace, O. W. B., p. 129
Mayrhofer, B. S., p. 136

SUGGESTIONS FOR INTERPRETATION

This is the most complete and extended use which Bach makes of the motive of grief in the shorter preludes. The phrasing indicating the motive was marked by Bach himself. The melody of the Choral is presented in canon between the pedal and alto parts (the pedal being by virtue of its range the tenor part.)

In order to bring out the choral canon, the following two plans are suggested in arriving at the registration.

1. Play the two contrapuntal parts on the swell with soft flute combination. Thumb the upper choral melody on the great, dividing the melody between the right and left thumbs as convenient. Play the Pedal part as written on an 8 ft. stop proportionate in size to the melody as played on the great. (If only two manuals are available Couple the Great to Pedal.) Adjustments must be made in the given fingering to accomplish this.

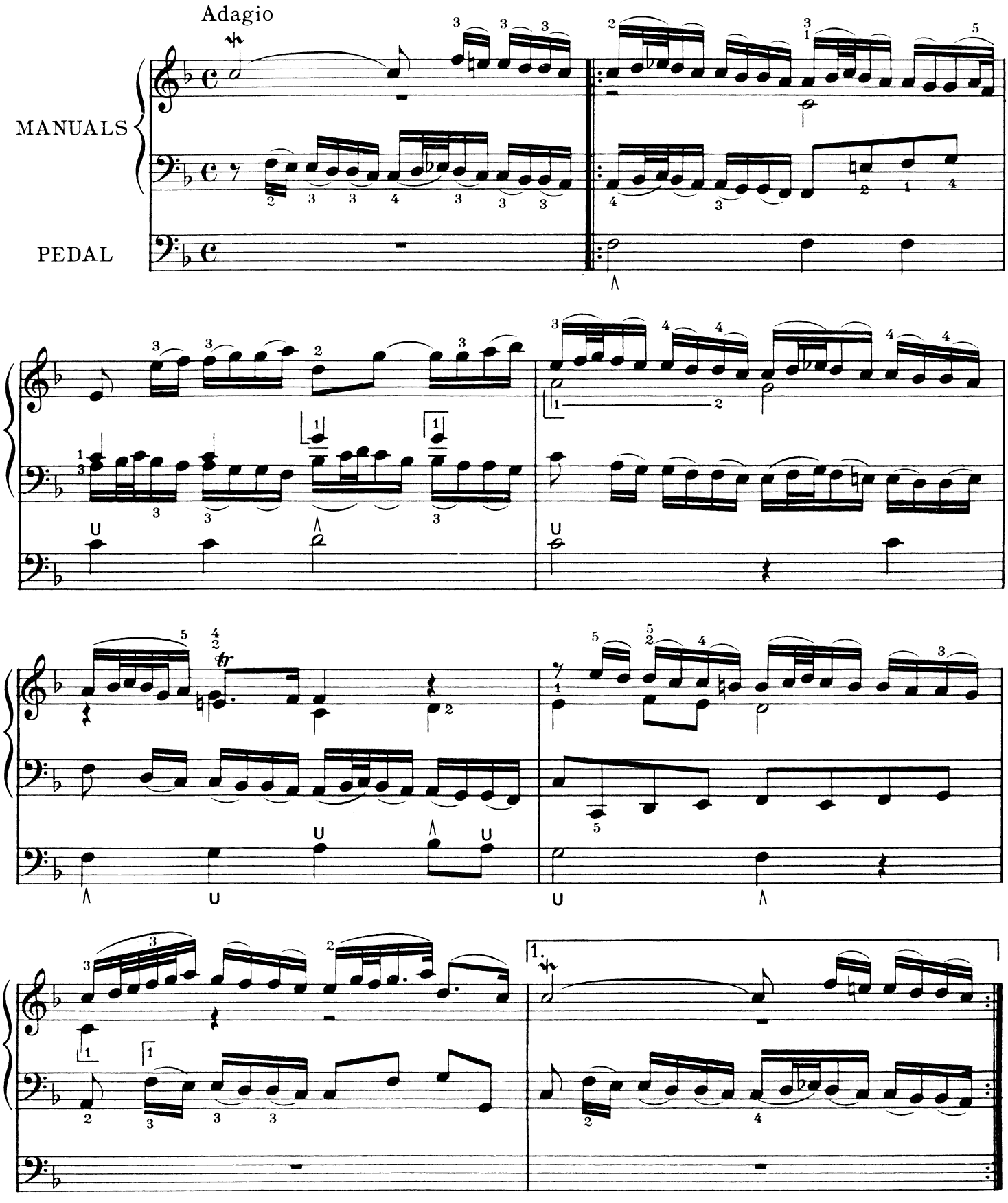
2. Another way is to play the lower part of the choral canon on the swell, thumbing the upper part on the great. Play the upper voice on the choir and the other contrapuntal voice on the pedals coupled to the choir with no pedal stops.

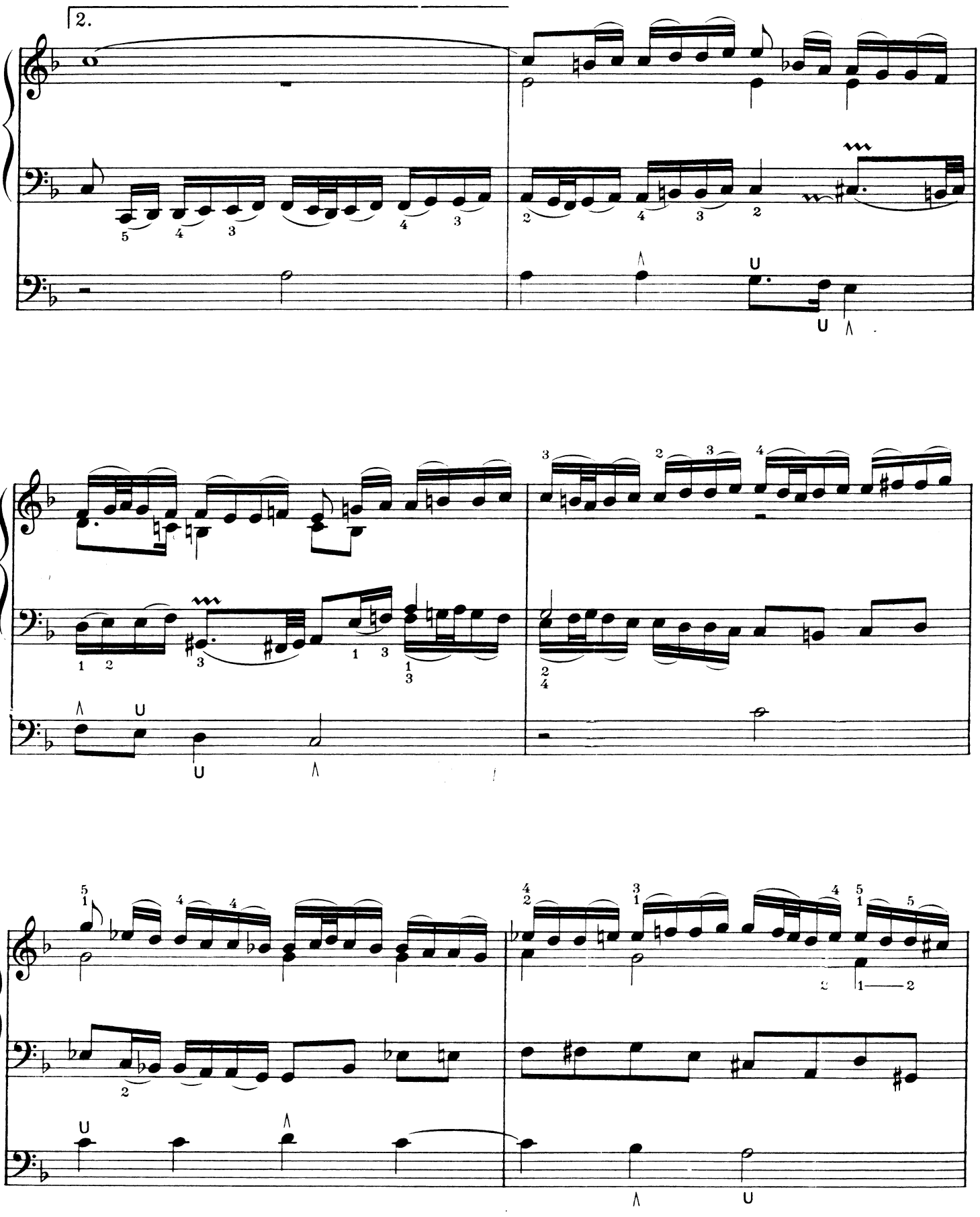
Both of these ways help to a better and clearer presentation of the prelude by bringing out the choral canon. Truly a beautiful treasure.

20. O LAMM GOTTES, UNSCHULDIG

O LAMB OF GOD, PURE, SPOTLESS

Canone alla Quinta

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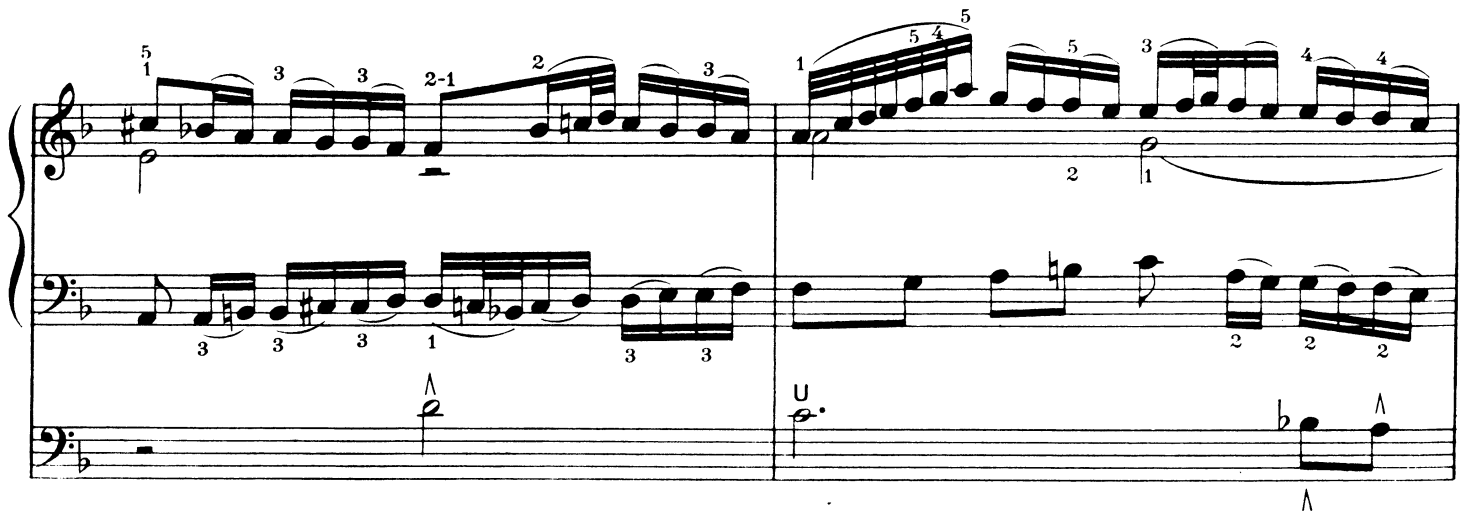
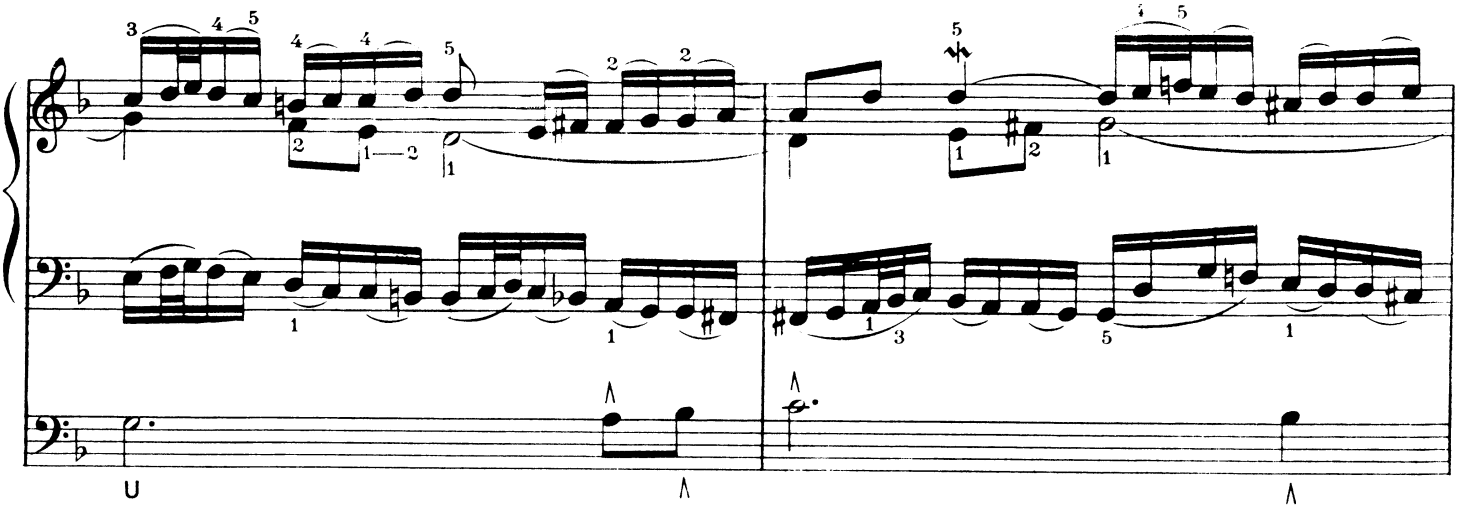
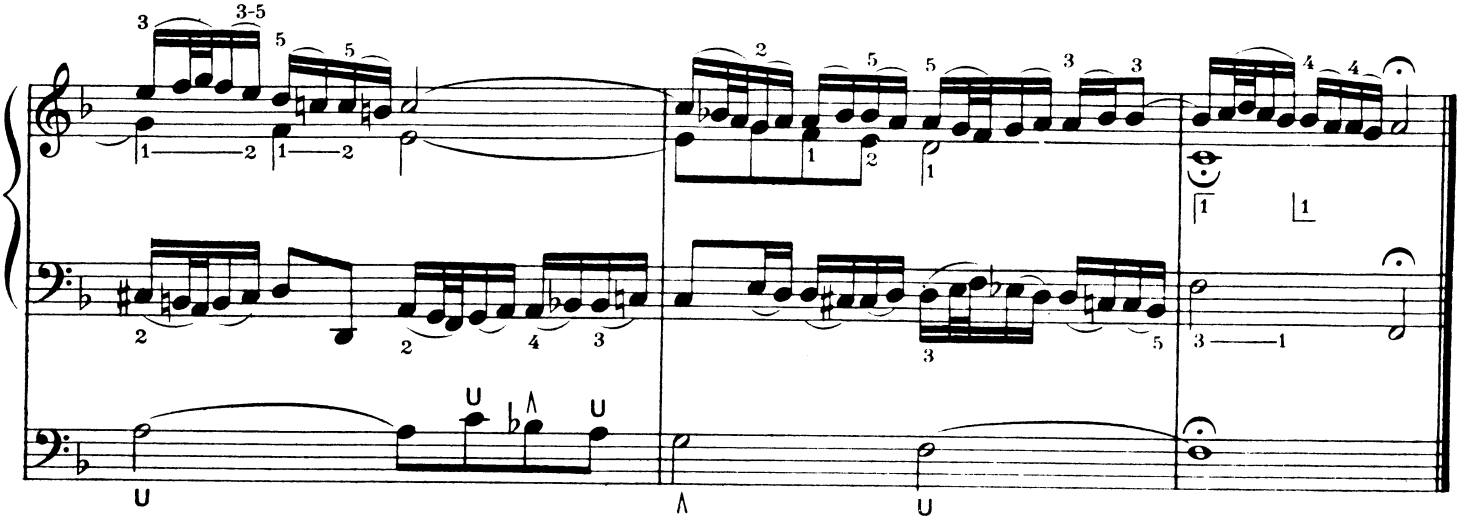
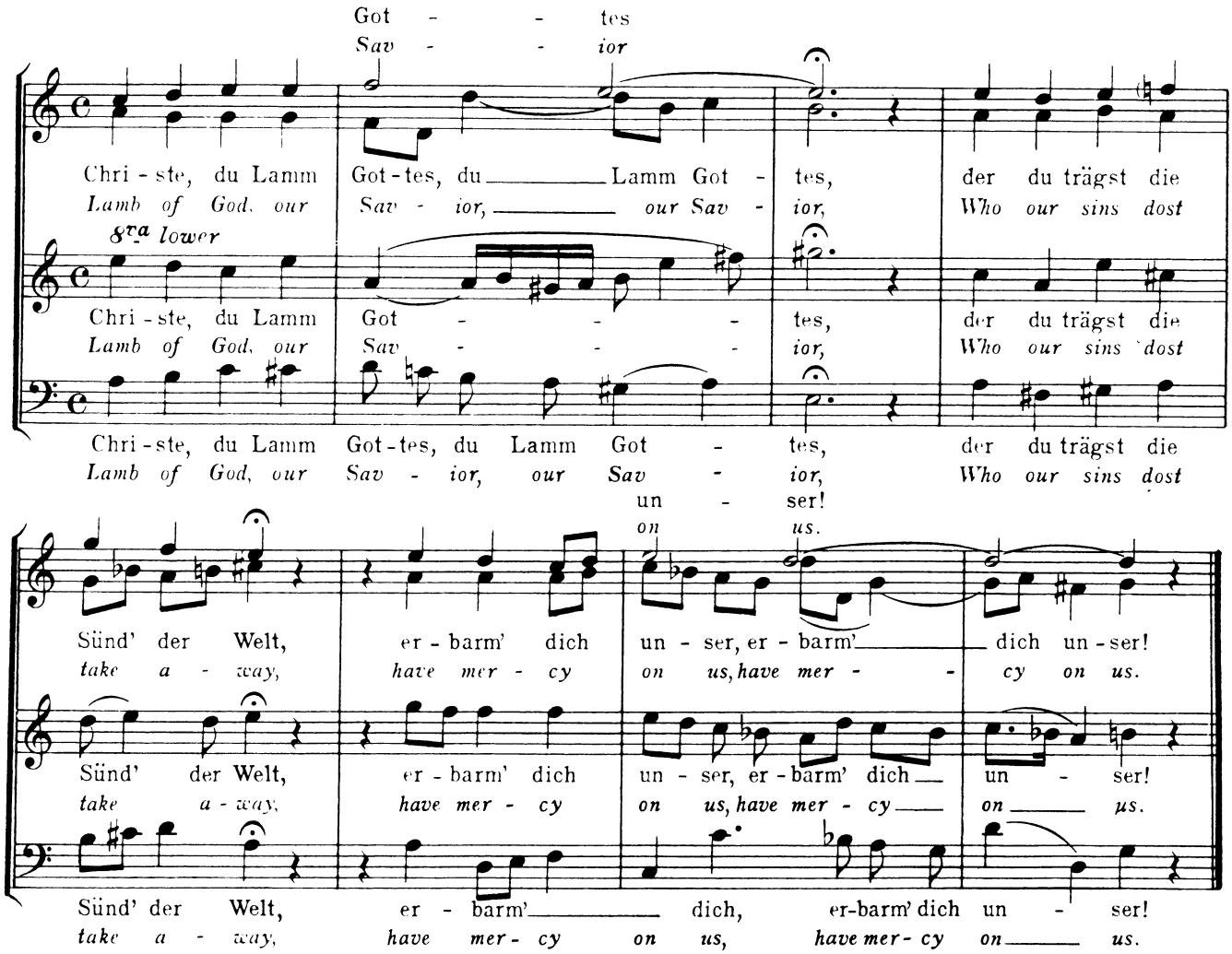






CHRISTE, DU LAMM GOTTES



Original Key—one full step lower—signature two flats. From the Cantata №23, "Du wahrer Gott und Davids Sohn" where it appears with instrumental interludes. This choral was usually sung three times. At the last repetition the words "Grant to us Thy peace" were substituted at the close for "Have mercy on us."

EDITIONS AND TEMPO SUGGESTIONS

B. G.	Vol. 25, p. 30	
Pet.	Vol. V, p. 3	
B. and H.	Vol. VII, p. 5	Andante tranquillo
Nov.	Vol. XV, p. 61	Andante cantabile
Aug.	Vol. VIII, p. 1022	Andante con moto
Bär.	Vol. I, №21	48 = ♩
Guil. tempo		Cantabile 52 = ♩

REFERENCES

Grace, O. W. B., pp. 129 and 130
Wolfrum, Bach I, p. 154
Mayrhofer, B. S., pp. 136 and 137

SUGGESTIONS FOR INTERPRETATION

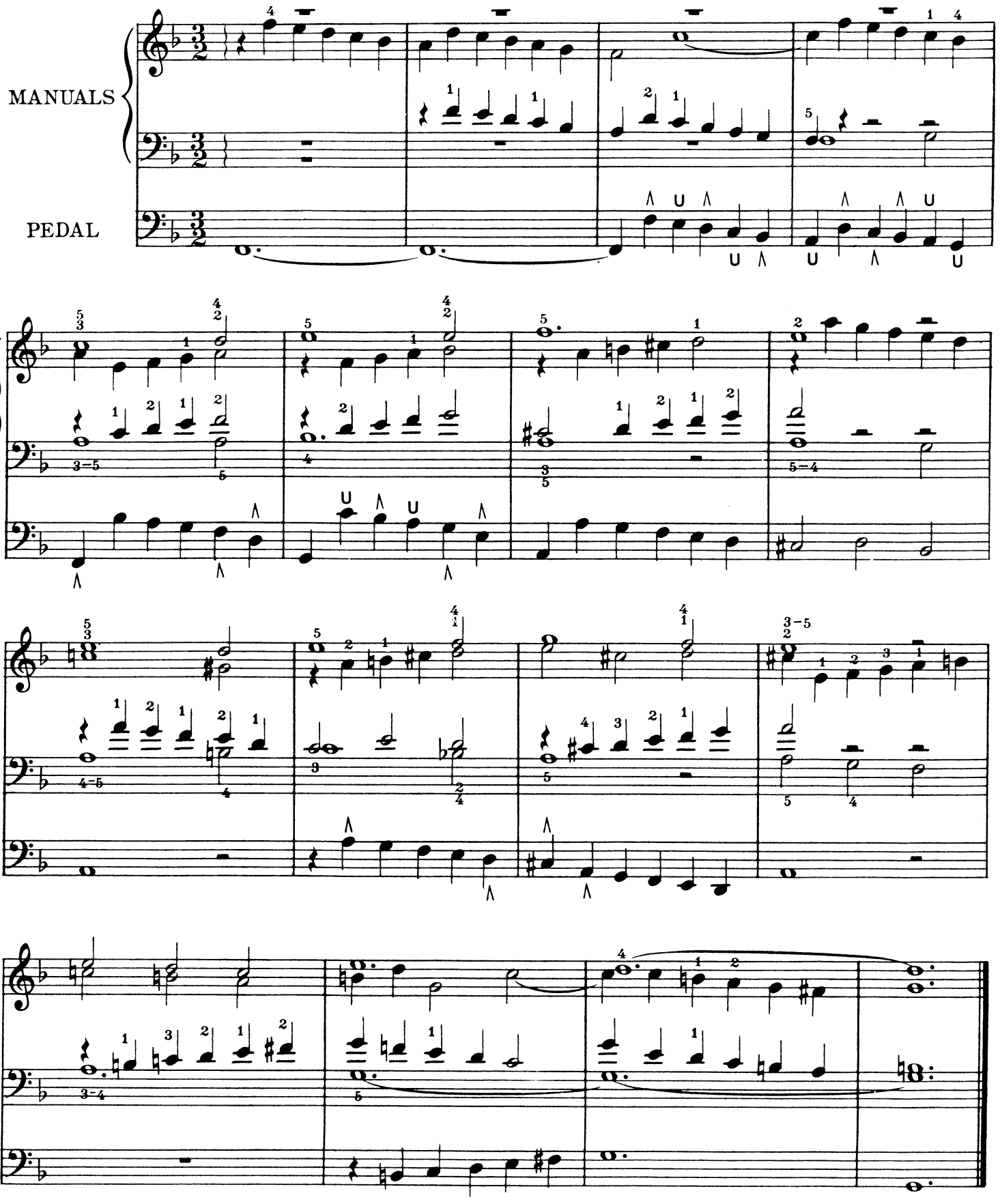
This is one of the most spiritual of the preludes. The arrangement is written with the utmost good taste and simplicity. The accompaniment begins in three-part canon which leads into a canonic treatment of the melody in the twelfth, beginning with the tenor in measure four. The melody follows one measure later in the Soprano. The prelude is written in five parts. The continuously descending figure which is used as a motive seems to suggest the prostrating of the petitioner before his Saviour. Let perfect poise reign in the performance of this beautiful Prelude.

The melody in canon can be made to stand out by selecting a proper reed stop on the swell and playing both of these canonic parts on it and playing the other two parts on the manual below. It requires a fine adjustment of the fingering but is entirely feasible.

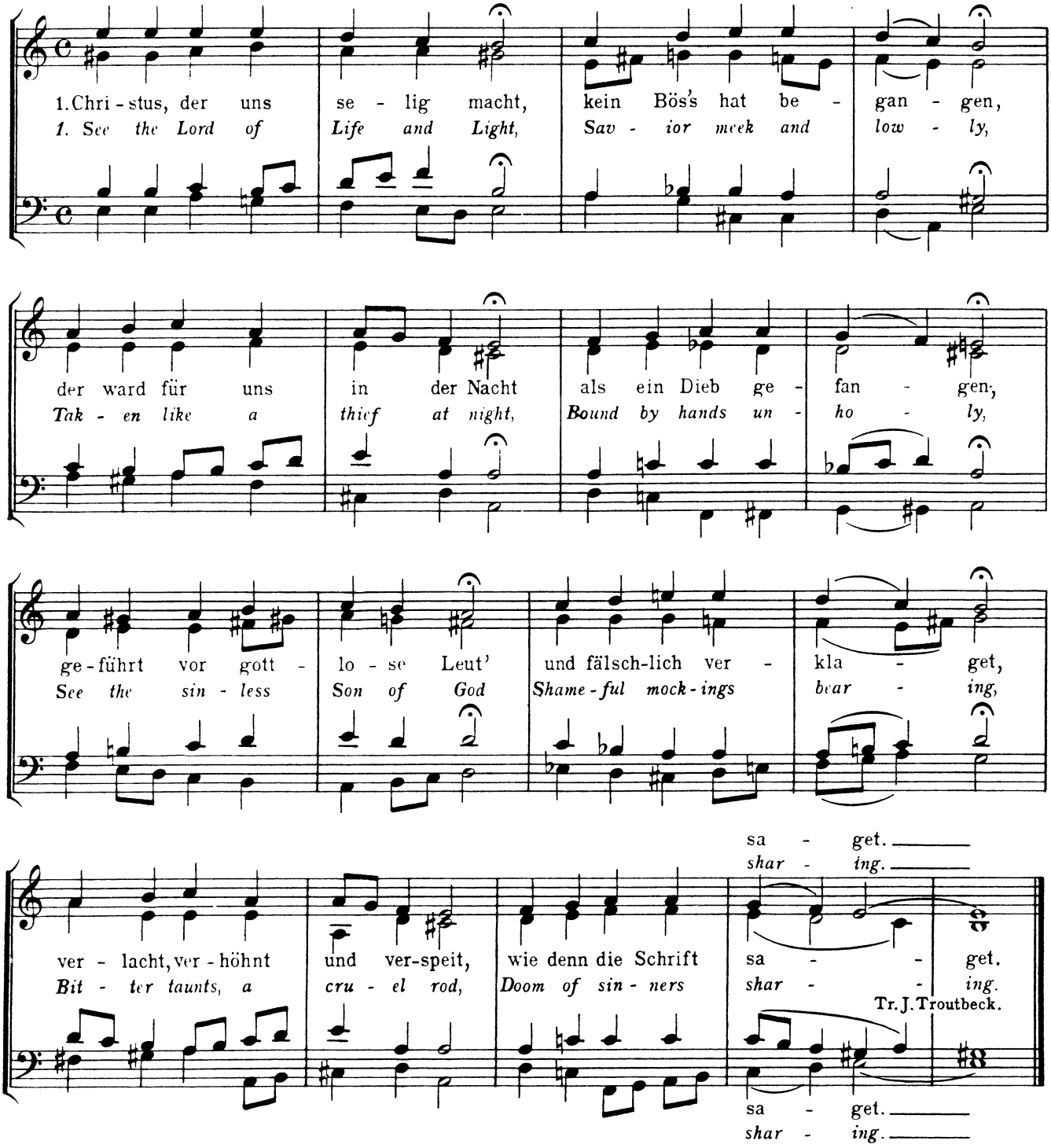
21. CHRISTE, DU LAMM GOTTES

LAMB OF GOD, OUR SAVIOR

in Canone alla Duodecima a 2 Clav. e Pedale



CHRISTUS, DER UNS SELIG MACHT



Original Key. From St. John's Passion, Part II. Also harmonized to the eighth verse, "O hilf Christe, Gottes Sohn," in F minor as No 35 of St. John's Passion.

EDITIONS AND TEMPO SUGGESTIONS

B.G.	Vol. 25, p. 30	
Pet.	Vol. V, p. 10	
B. and H.	Vol. VII, p. 12	Andante con moto
Nov.	Vol. XV, p. 64	Maestoso
Aug.	Vol. VIII, p. 1008	Andantino
Bär.	Vol. I, No 22	Allegro maestoso ♩=63
Guil. tempo		Maestoso 88=♪

REFERENCES

Schweitzer, Bach II, p. 65
Grace, O.W.B., p. 130
Mayrhofer, B.S., p. 138

SUGGESTIONS FOR INTERPRETATION

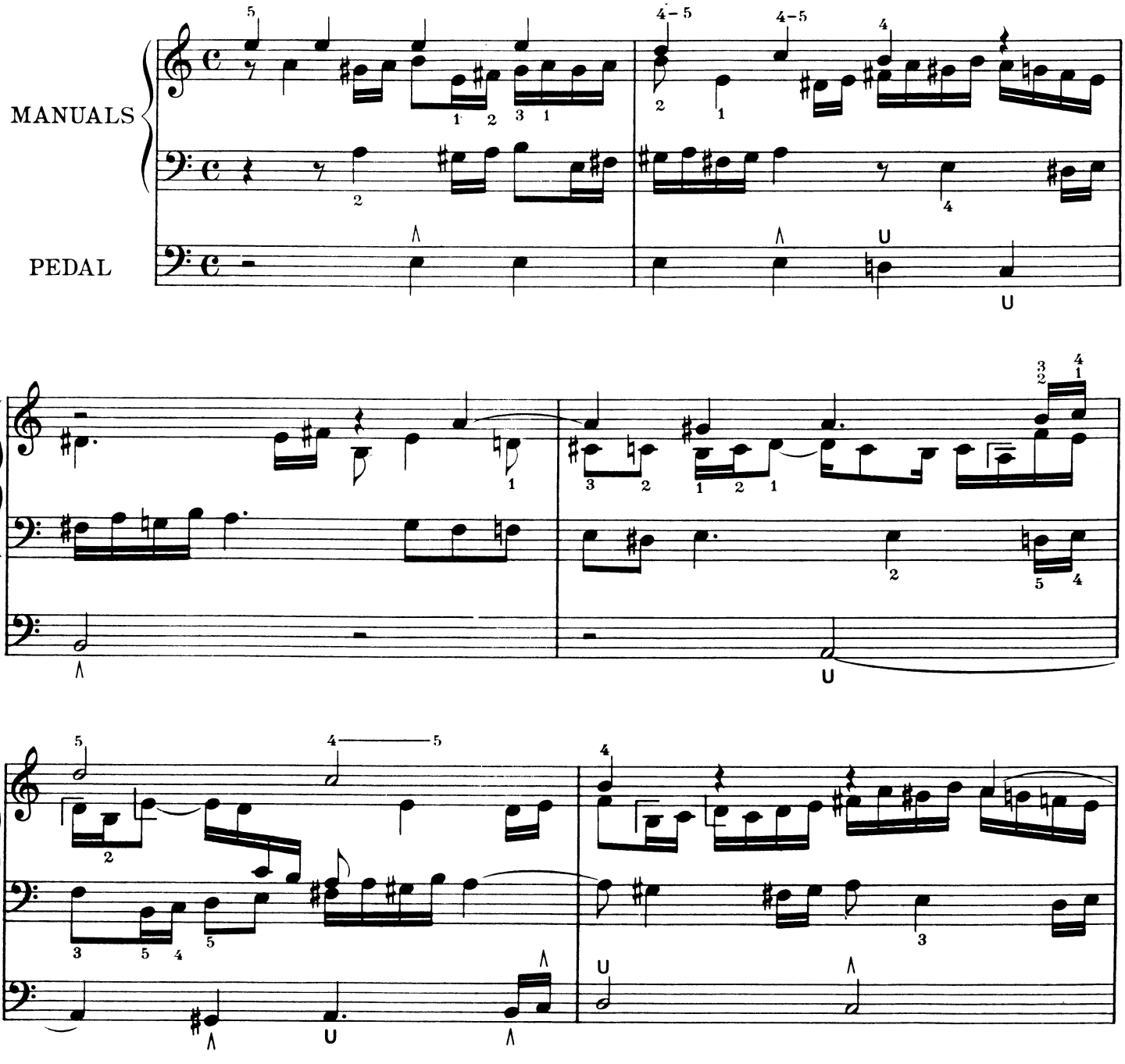
We find here again a canonic treatment of the choral. The melody appears two octaves apart between the soprano and the bass. The accompanying parts also start out in a canon of the octave. The prelude is dominated by the chromatic motive of grief, expressing "shameful mockings bearing, bitter taunts, a cruel rod, doom of sinners sharing."

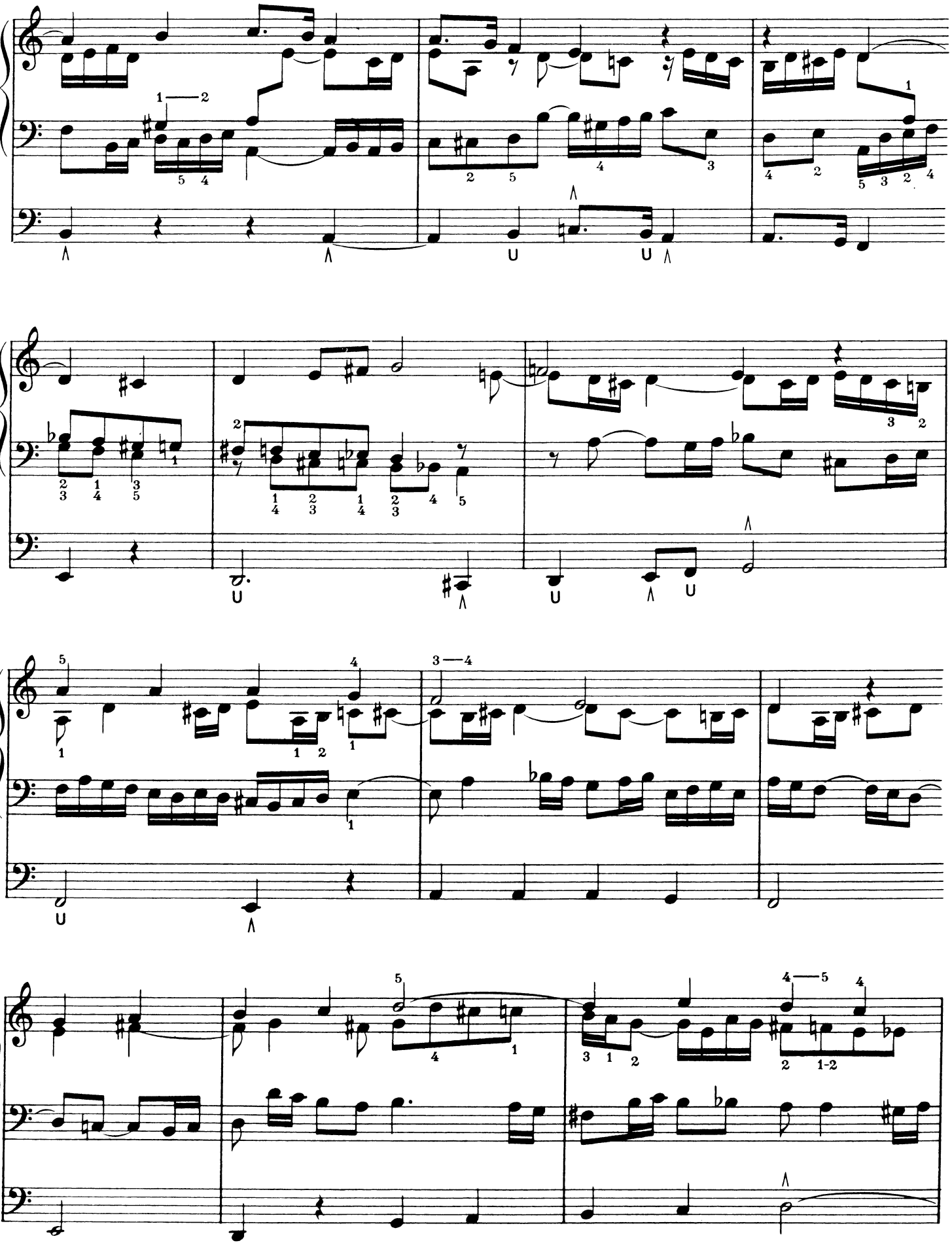
A combination of stops up to and including the diapasons with enough mixture combination to give clearness and definiteness is suggested.

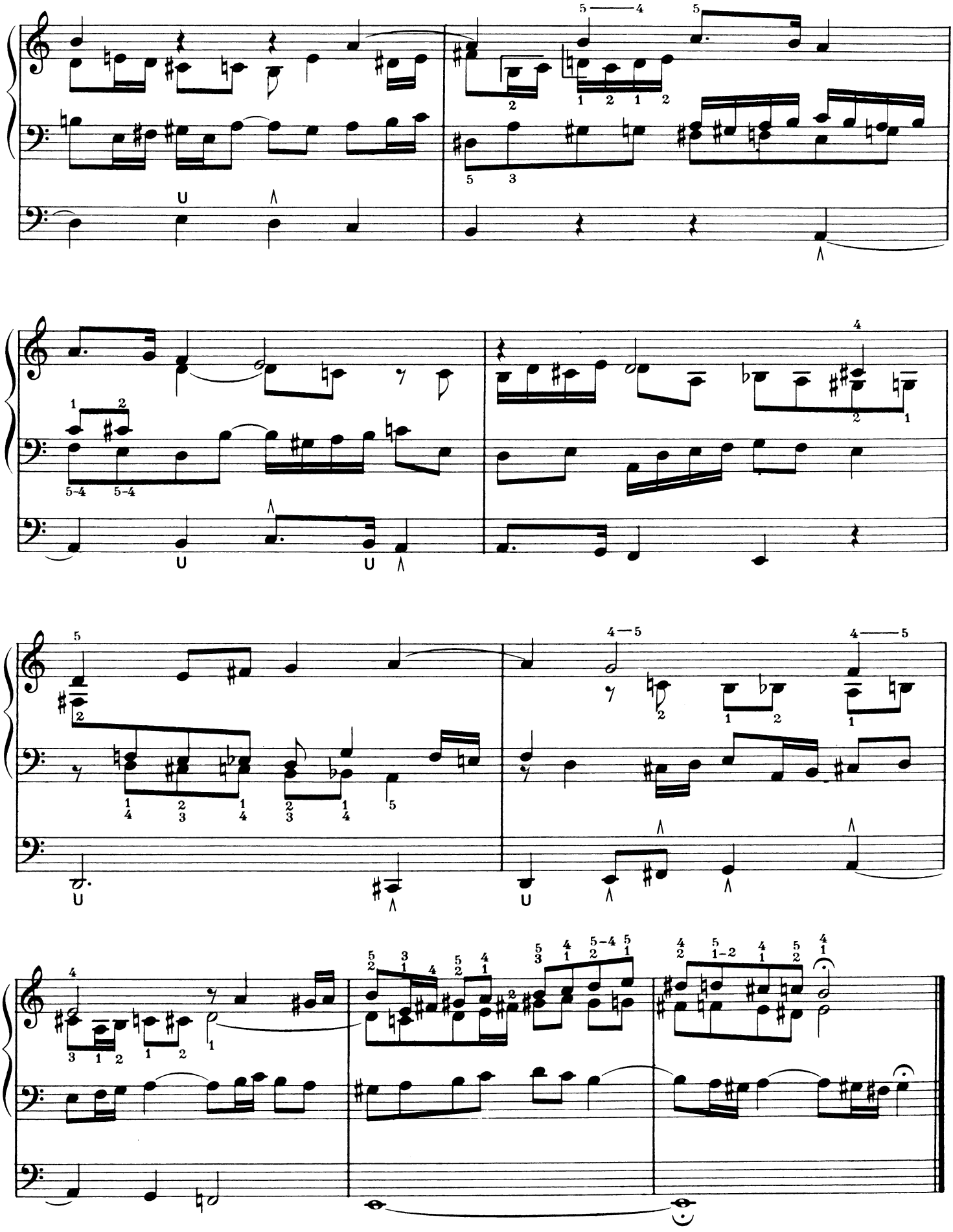
22. CHRISTUS, DER UNS SELIG MACHT

SEE THE LORD OF LIFE AND LIGHT

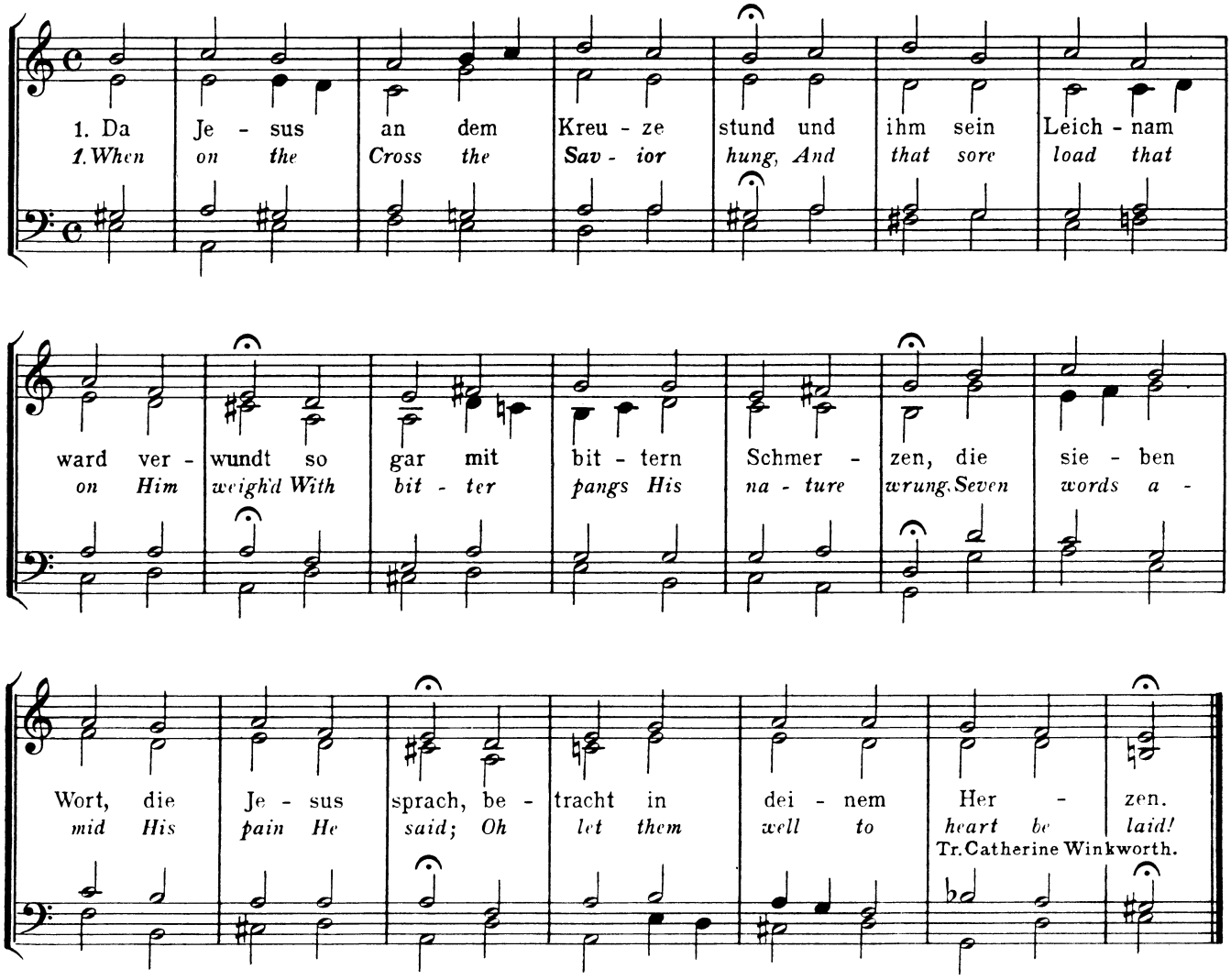
in Canone all' Ottava







DA JESUS AN DEM KREUZE STUND



As no harmonization of this choral by Bach himself is known to exist, the above harmonization was taken from Saemann Choralbuch (№233) published by Breitkopf and Härtel in 1858.

EDITIONS AND TEMPO SUGGESTIONS

B. G.	Vol. 25, p. 32	
Pet.	Vol. V, p. 11	
B. and H.	Vol. VII, p. 14	Andante
Nov.	Vol. XV, p. 67	Lento
Aug.	Vol. VIII, p. 990	Andante serioso
Bär.	Vol. I, №23	Schwer und gehalten ♩=40
Guil. tempo		Lento 60=♪

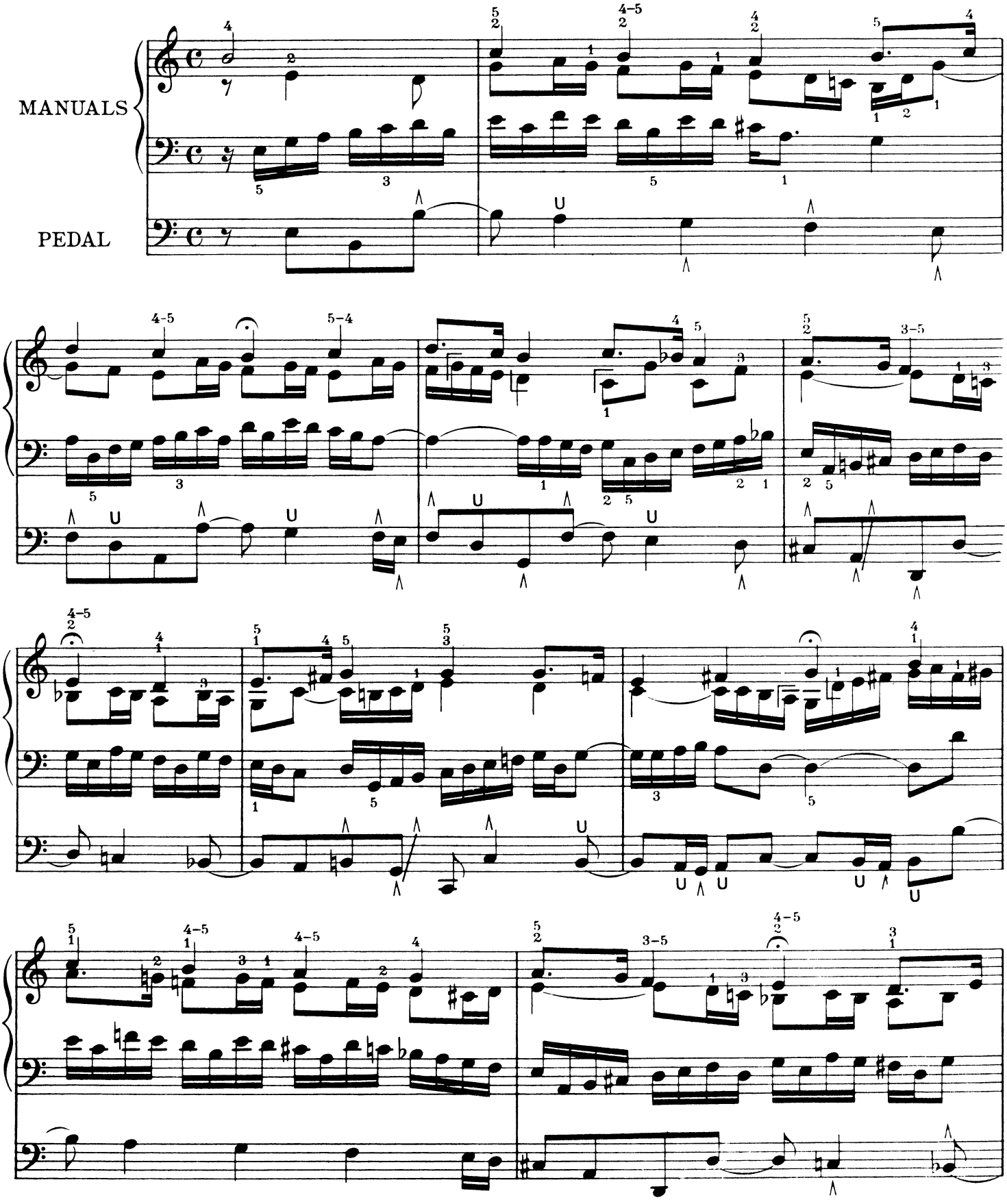
REFERENCES

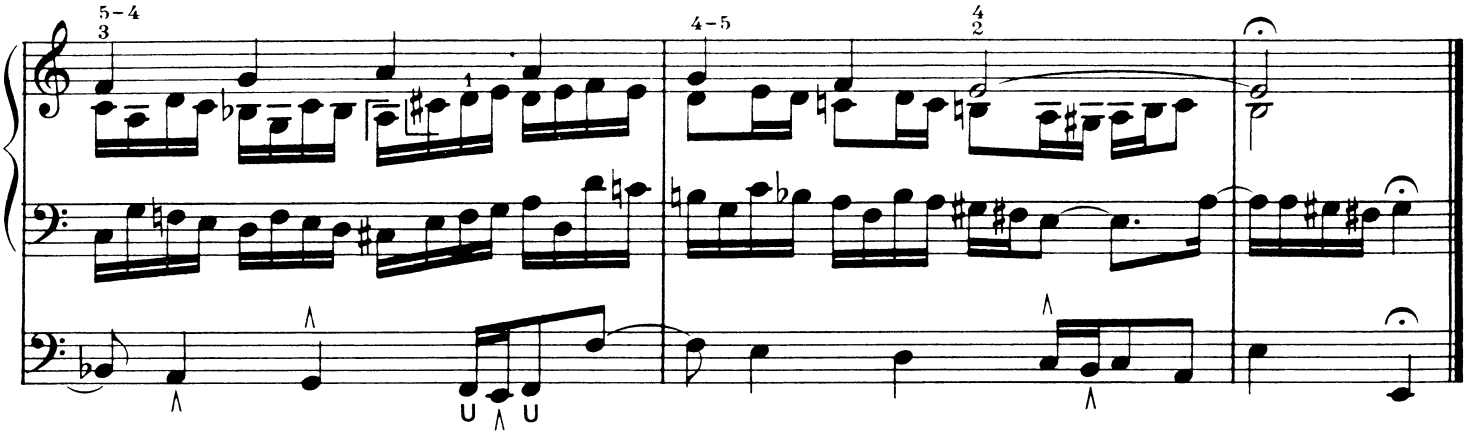
Schweitzer, Bach II, p. 62
Mayrhofer, B. S., p. 138
Grace, O. W. B., p. 115

SUGGESTIONS FOR INTERPRETATION

This prelude deals with the seven last words of Christ as he hung upon the cross. Schweitzer sees in the descending syncopated pedal notes the drooping of the exhausted body of Christ as he hung upon the cross. There is also the flavor of chromatic treatment to express sorrow and grief. Soft and tender flutes with very soft reeds bring out the characteristic quality of this piece with the best effect.

23. DA JESUS AN DEM KREUZE STUND
WHEN ON THE CROSS THE SAVIOR HUNG





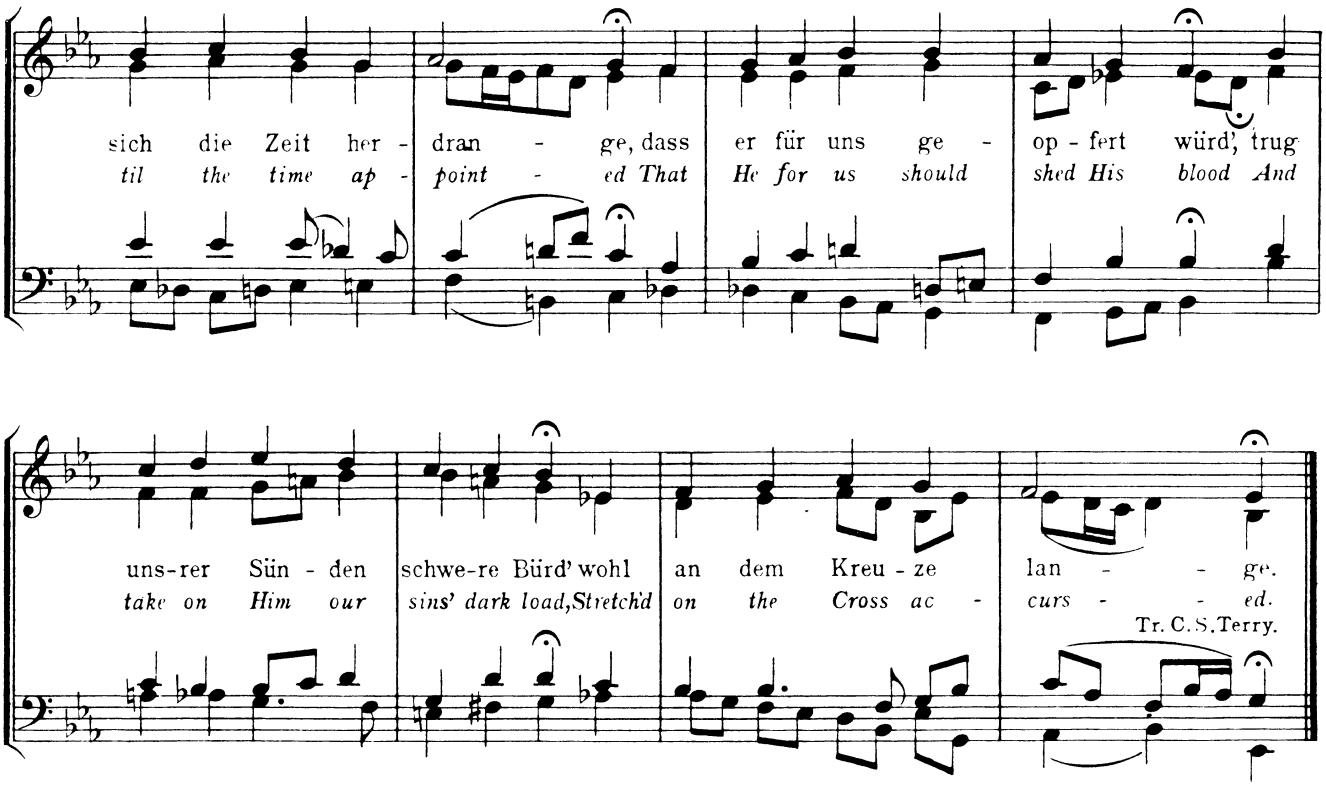
O MENSCH, BEWEIN' DEIN' SÜNDE GROSS

O Mensch, be - wein' dein Sün - de gross, dar - um Chri - stus sein's
Von ei - ner Jung - frau rein und zart für uns er hier ge -
O man, be - wail thy griev - ous fall, For which Christ left His
He of a vir - gin maid - en pure Was born, of man the

Va - ters Schooss äu - ssert und kam auf Er - den.
bo - ren ward, er wollt' der Mitt - ler wer - den.
Fa - ther's hall And came to earth from heav - en.
Sav - ior sure, And came earth's ills to leav - en.

Den Tod-ten er das
The dead He raised a -

Le - ben gab und legt' da - bei all' Krank - heit ab, bis
gain to life, The sick He loosed from pain and strife, Un -



Original Key. Bach Chorals. Terry, No 297. B. G., No 149. Richter, No 286. 371 Chorals, Nos 201 and 306. Bargiel, No 165.

EDITIONS AND TEMPO SUGGESTIONS

B. G.	Vol. 25, p. 33	Adagio assai
Pet.	Vol. V, p. 48	Adagio assai
B. and H.	Vol. VII, p. 48	Adagio assai
Nov.	Vol. V, p. 69	Adagio assai
Aug.	Vol. VIII, p. 1034	Adagio assai
Bär.	Vol. I, No 24	Sehr langsam und zart ♪=60
Guil. tempo		Adagio assai 80=♪

REFERENCES

Pirro, Bach, p. 60
Parry, Bach, p. 185
Grace, O. W. B., p. 136
Schweitzer, Bach II, pp. 69 and 70
Mayrhofer, B. S., p. 138

SUGGESTIONS FOR INTERPRETATION

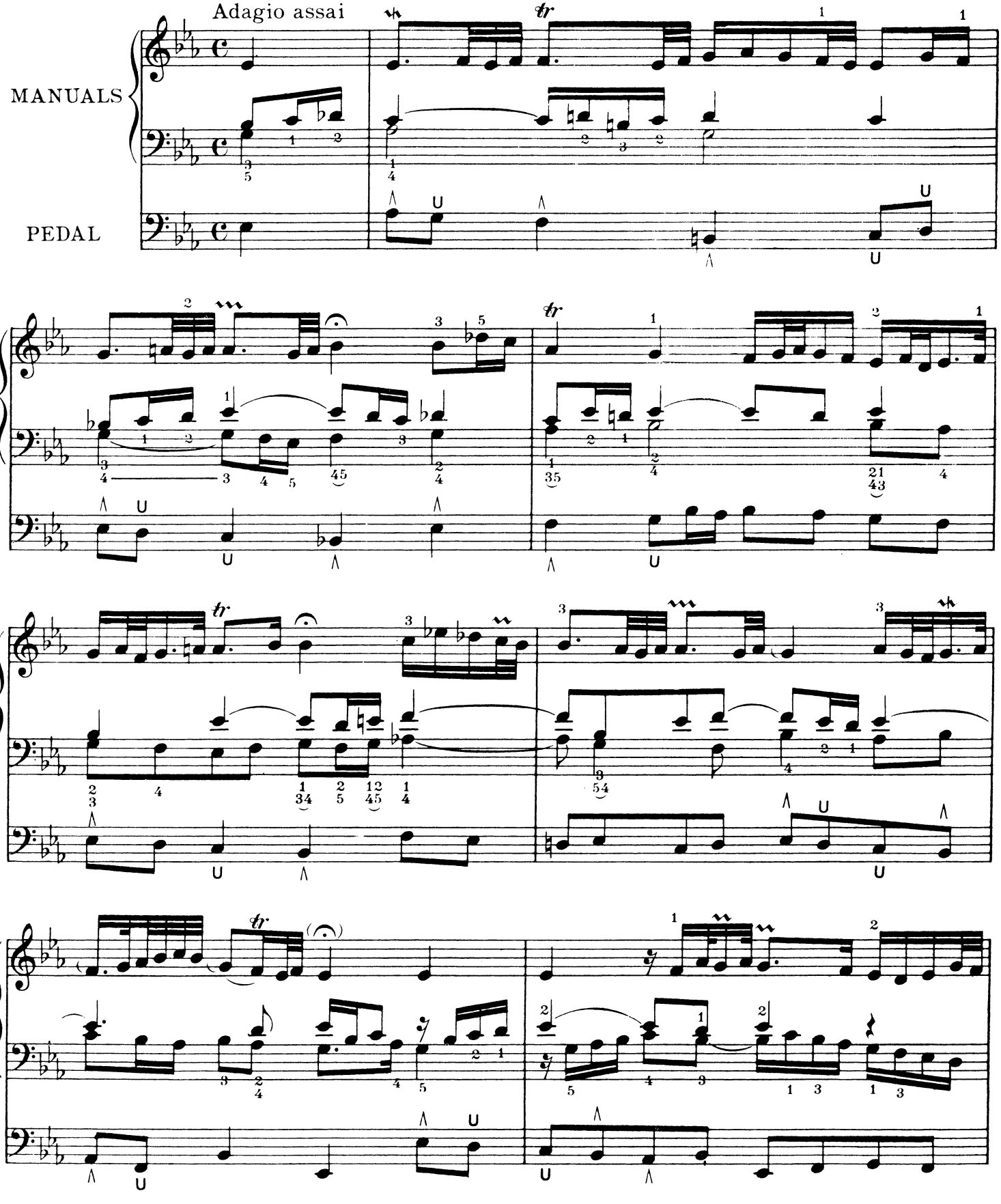
This prelude is another illustration of Bach's reservation of the florid treatment to Chorals containing the element of sadness. All of the other motives of expressing grief are present in addition to this florid treatment. Words cannot begin to describe the depth of feeling expressed. It has been said by one who heard the statement, that M. Widor considered this the finest piece of instrumental music written. The expression, at the close, in music of the words "Should bear our sins o'erwhelming load, the shameful cross enduring," is most striking. The climax on the upper B-flats is tremendous, and the dissonant relationships in the last line combined with the chromatic pedal is outstanding.

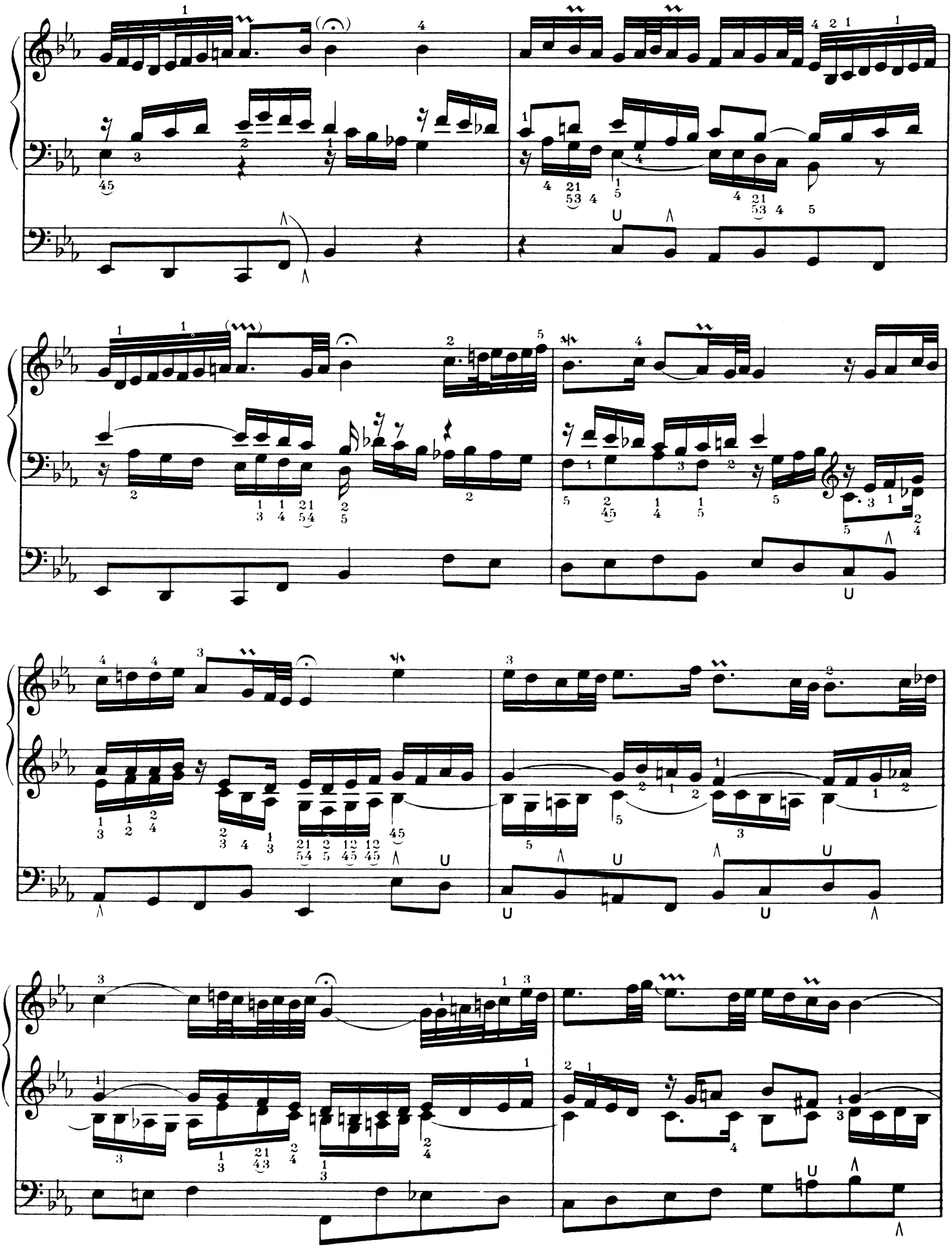
Select a combination with a soft mixture for the melody.

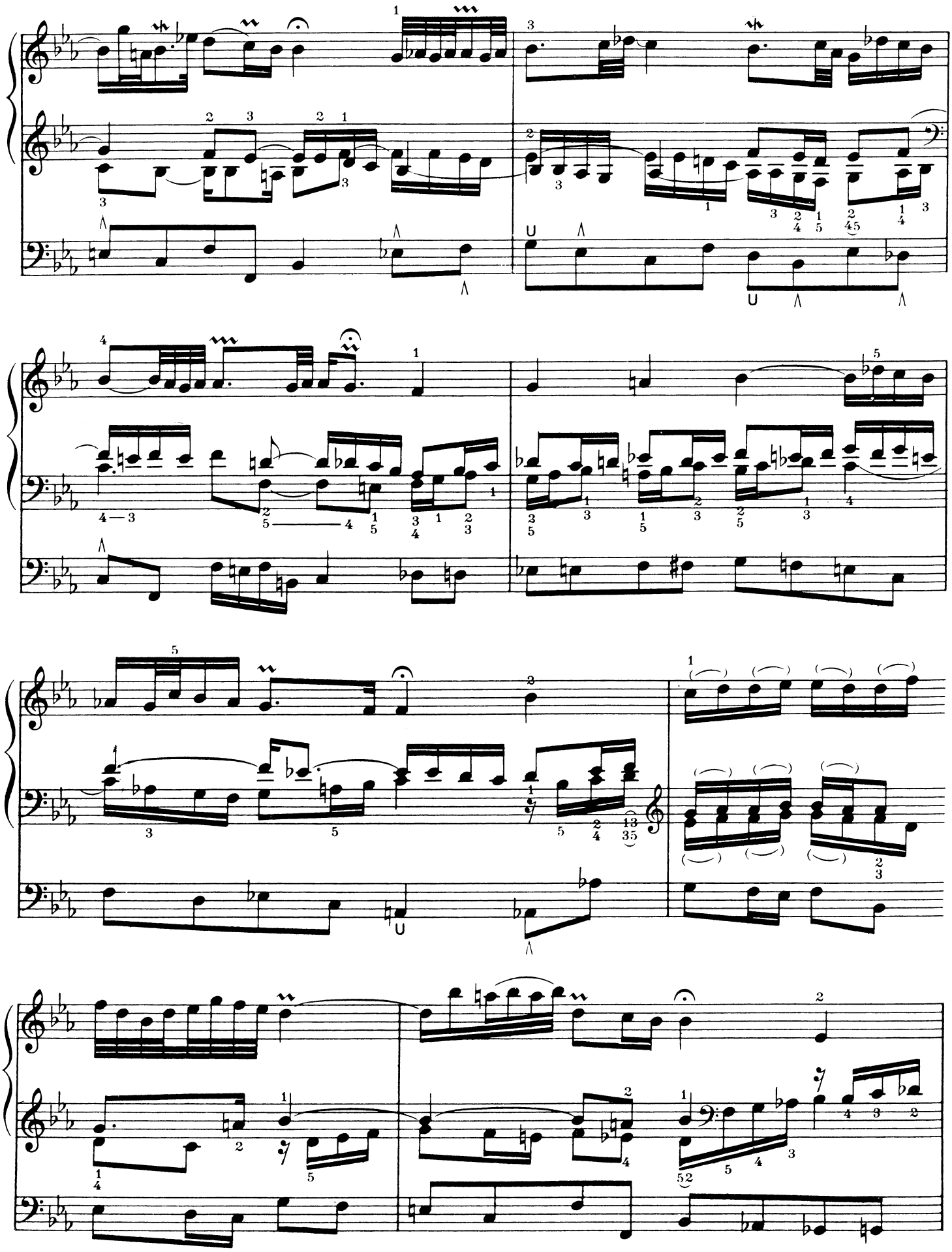
24. O MENSCH, BEWEIN' DEIN' SÜNDE GROSS

O MAN, BEWAIL THY GRIEVOUS FALL

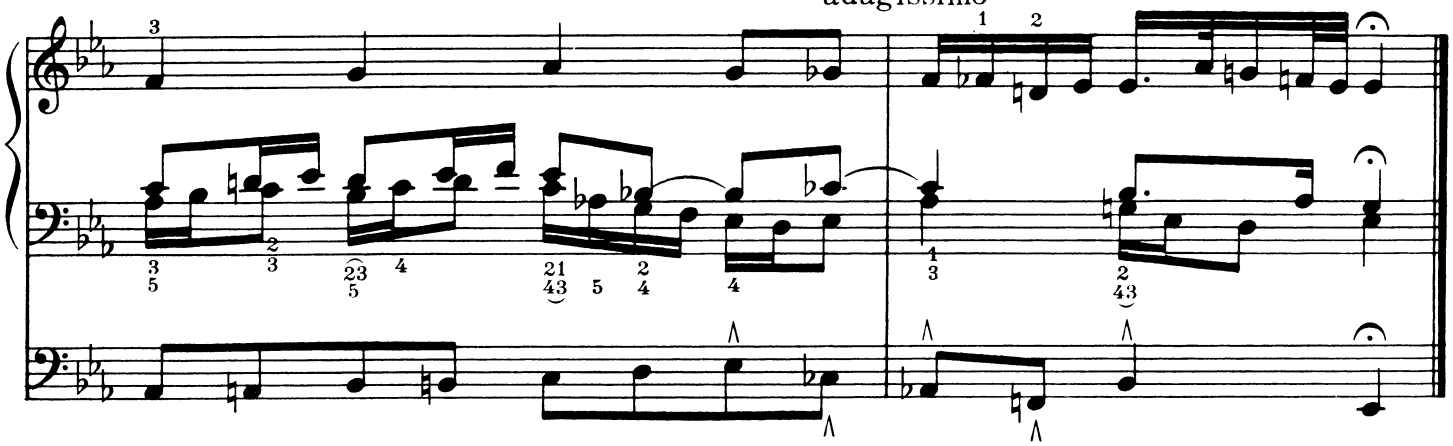
a 2 Clav. e Pedale



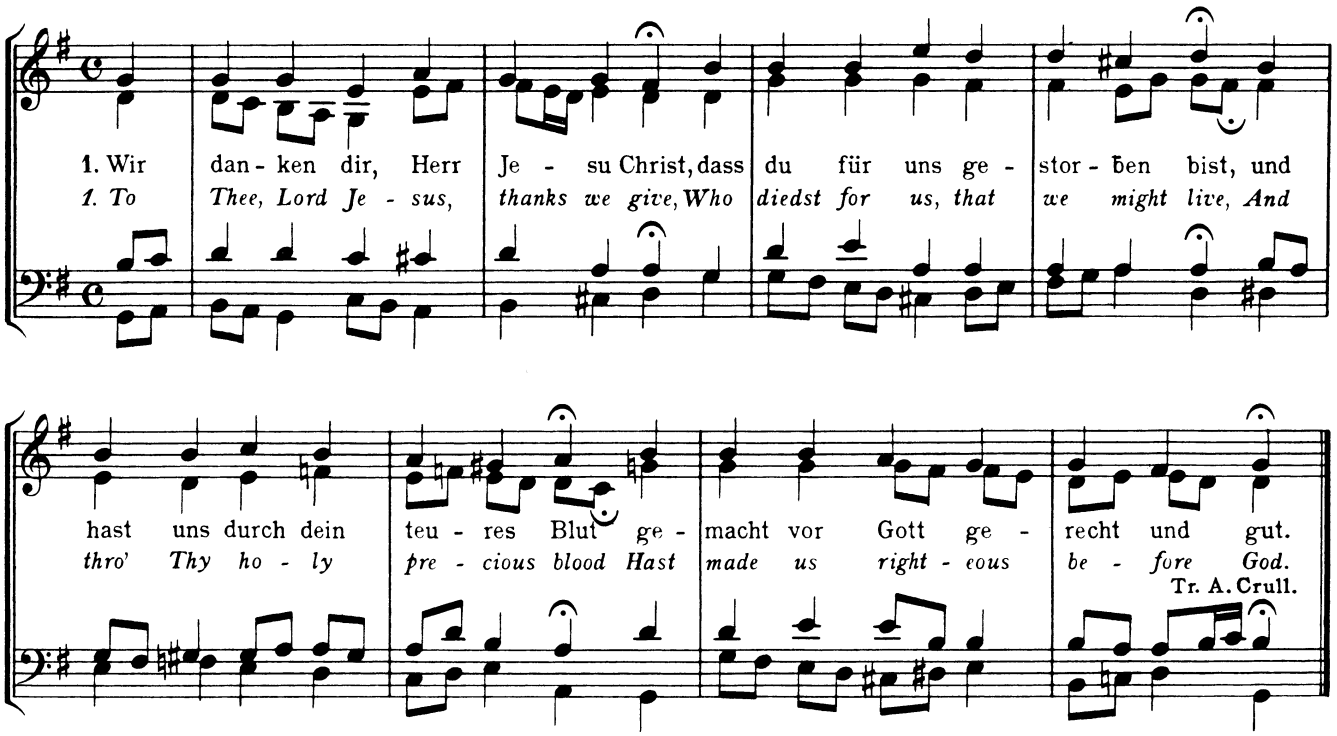




adagissimo



WIR DANKEN DIR, HERR JESU CHRIST



Original Key. A major. Bach Chorals. Terry, Nº 148. B. G., Nº 83. Richter, Nº 146. Erk., Nº 226. 371 Chorals, Nº 189. Bargiel, Nº 157.

EDITIONS AND TEMPO SUGGESTIONS

B. G.	Vol. 25, p. 35	
Pet.	Vol. V, p. 59	
B. and H.	Vol. VII, p. 57	Allegro
Nov.	Vol. XV, p. 73	Animato
Aug.	Vol. VIII, p. 965	Allegro festivo
Bär.	Vol. I, Nº 25	Feierlich, mild, gehalten ♩=58
Guil. tempo		Animato 69 = ♩

REFERENCES

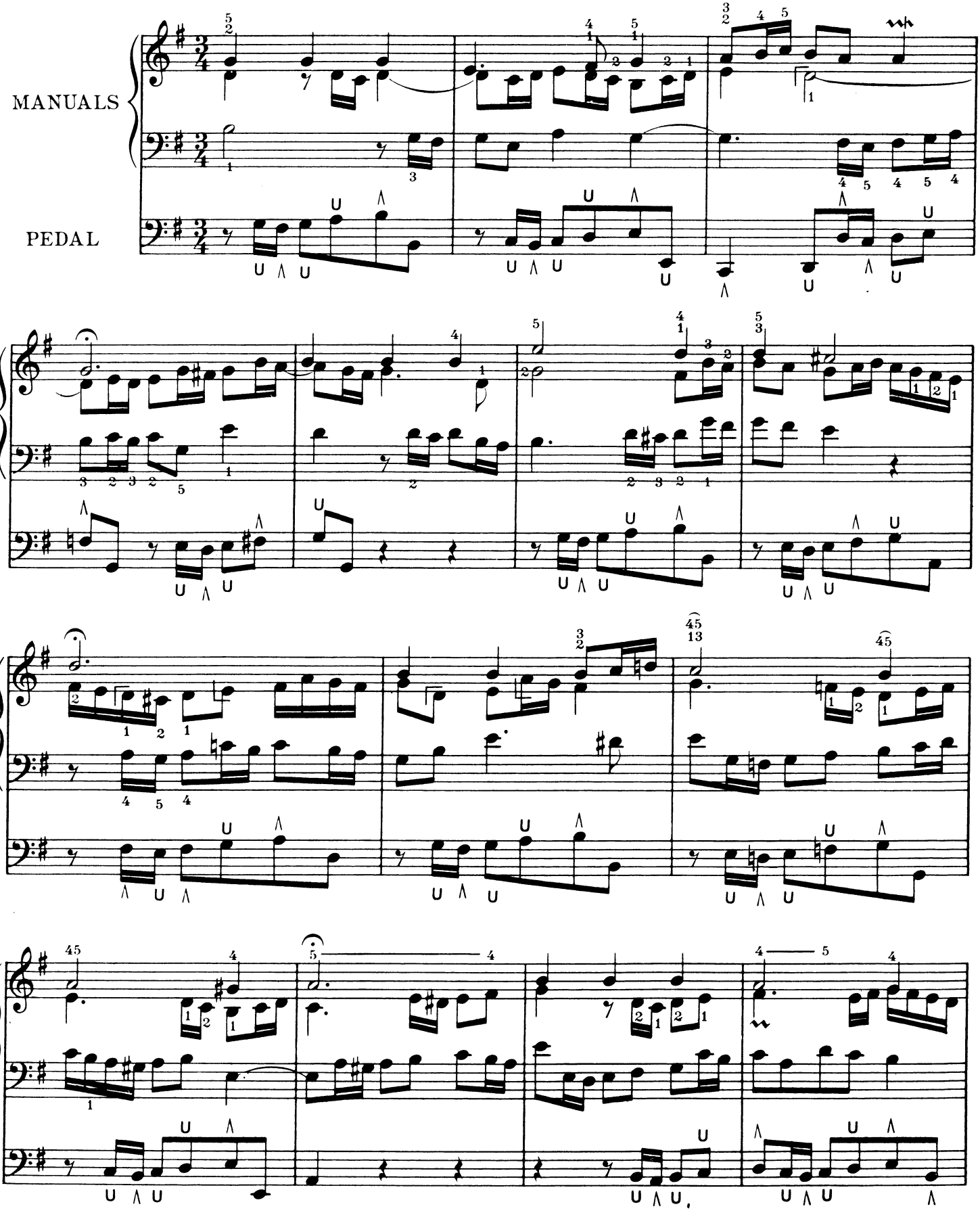
Schweitzer, Bach II, p. 66
Grace, O. W. B., p. 133
Mayrhofer, B. S., pp. 138 and 139

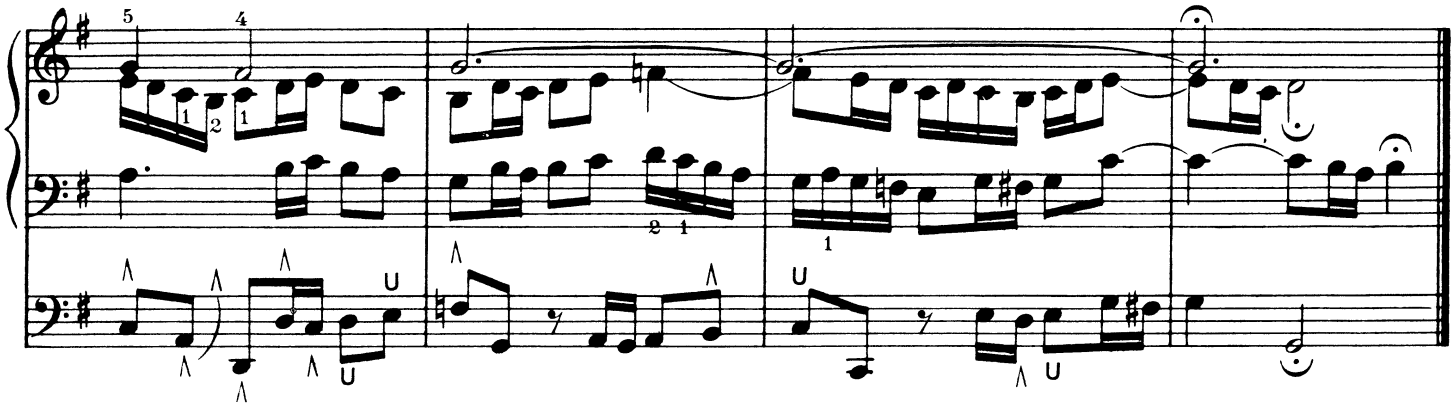
SUGGESTIONS FOR INTERPRETATION

This Prelude brings to the fore the motive of joy in its rhythmic figures. The insistance of the figure in the pedals is significant. Select a firm, broad registration and play with enough movement to bring out the joyousness which dominates the composition.

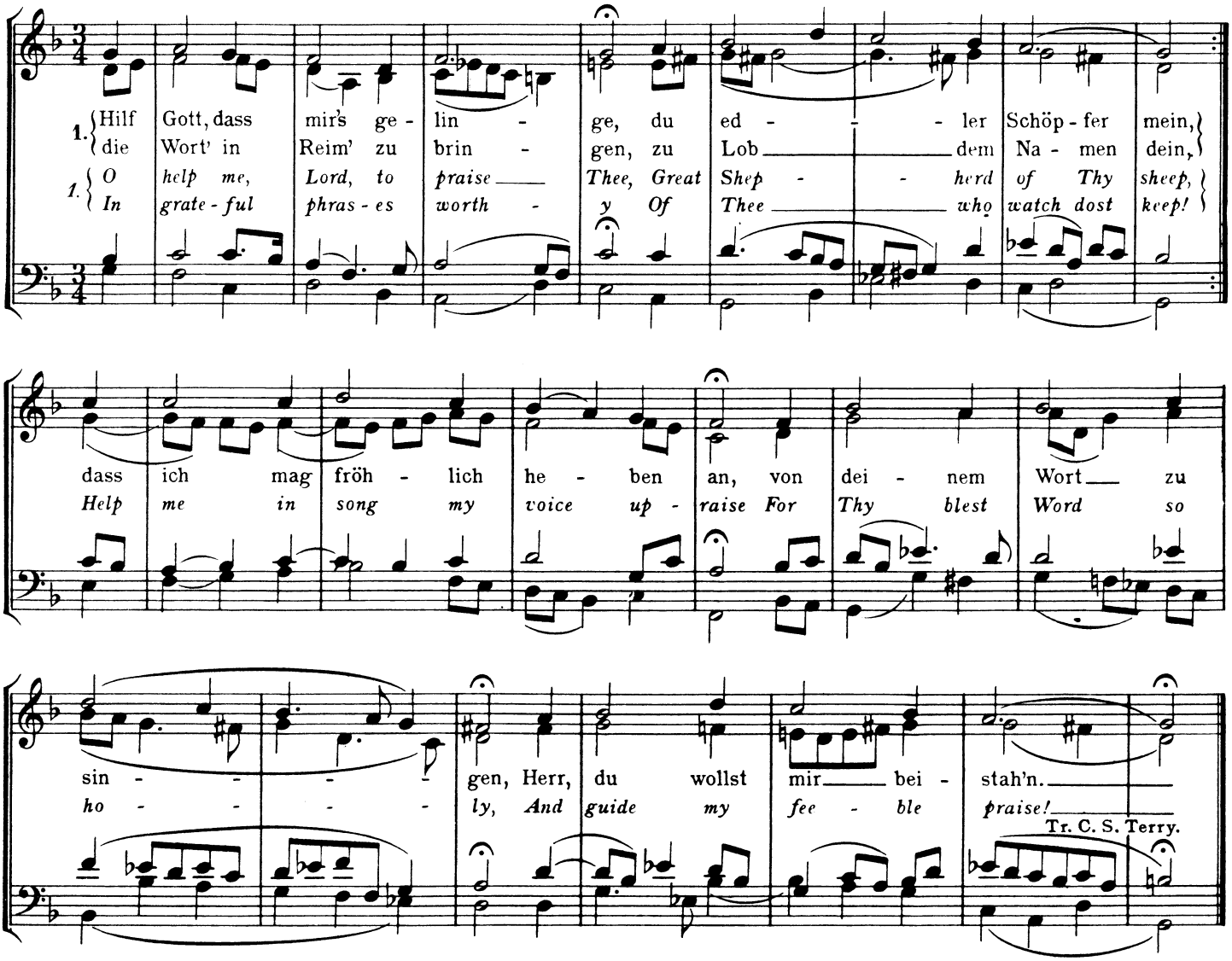
25. WIR DANKEN DIR, HERR JESU CHRIST

TO THEE, LORD JESU, THANKS WE GIVE





HILF GOTT, DASS MIR'S GELINGE



Original Key. Bach Chorals. Terry, No 176. B. G., No 90. Richter, No 172. 371 Chorals, Nos 199 and 302. Bargiel, No 163.

EDITIONS AND TEMPO SUGGESTIONS

B. G.	Vol. 25, p. 36	
Pet.	Vol. V, p. 32	
B. and H.	Vol. VII, p. 32	Andante con moto
Nov.	Vol. XV, p. 76	Andante con moto
Aug.	Vol. VIII, p. 1045	Andante serioso
Bär.	Vol. I, No 26	♩=44
Guil. tempo		Andante con moto ♪=60

REFERENCES

Schweitzer, Bach II, p. 62
Pirro, Bach, p. 62
Grace, O. W. B., pp. 130 and 131
Mayrhofer, Bach Studien, p. 139

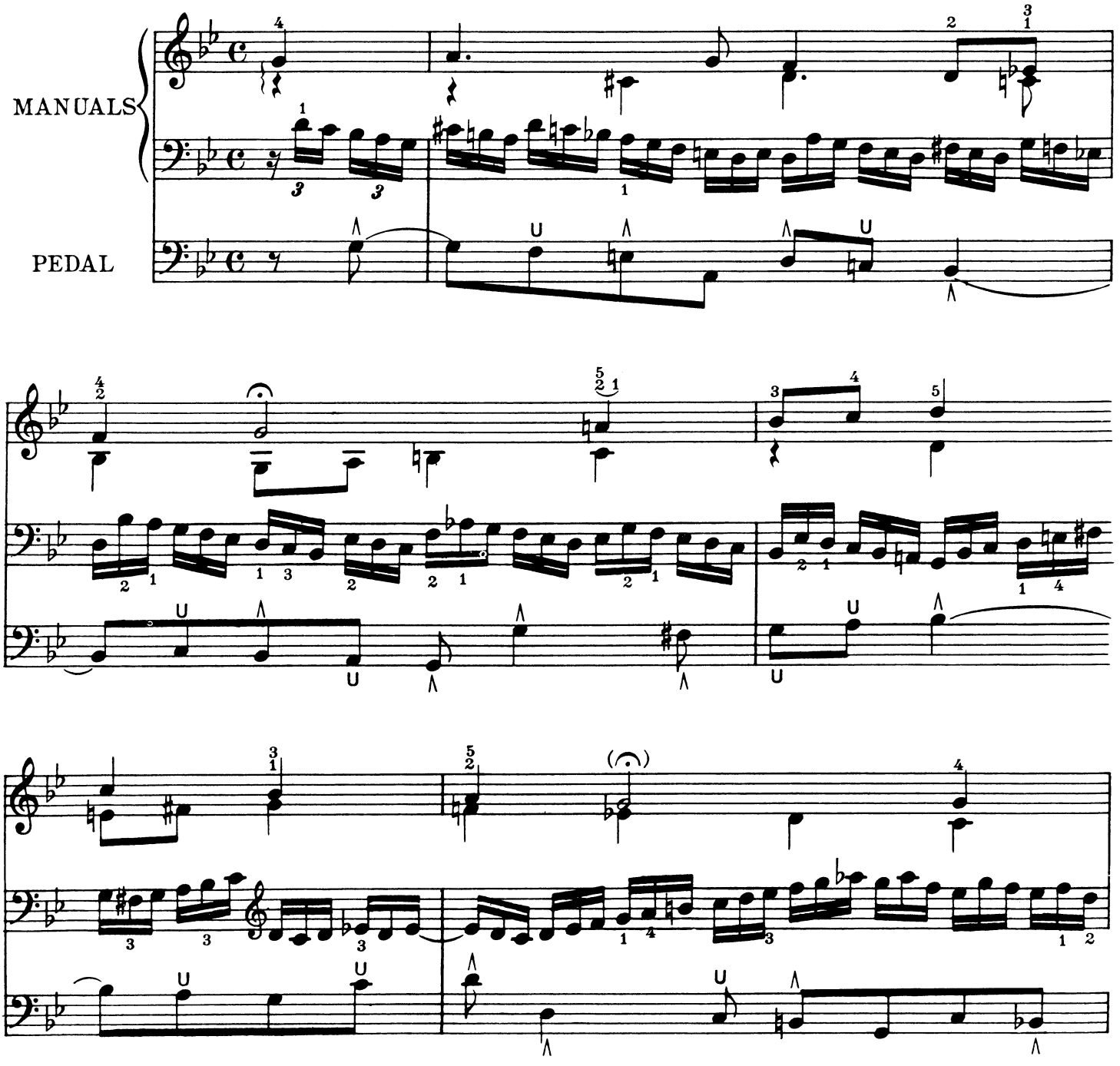
SUGGESTIONS FOR INTERPRETATION

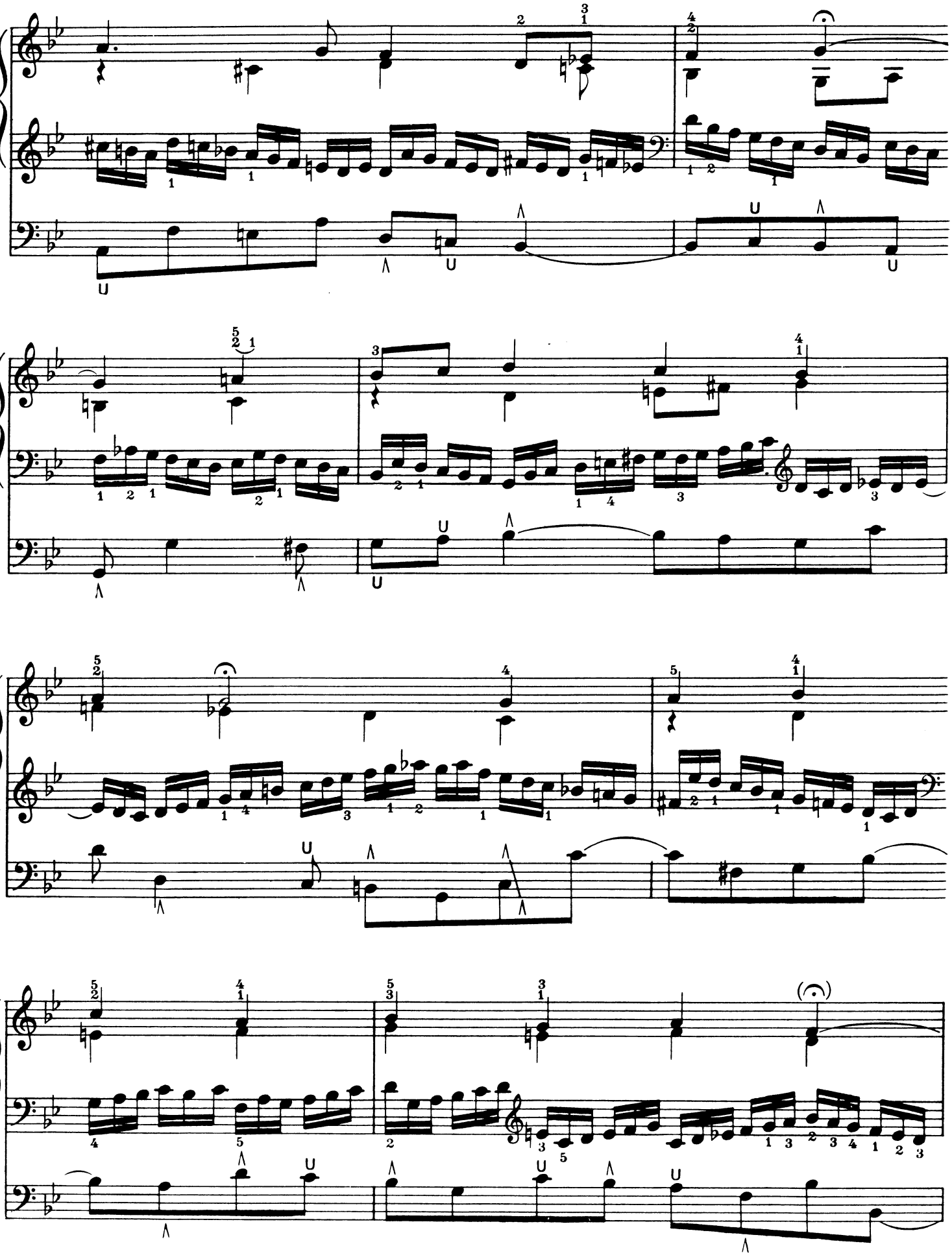
The melody of the Choral appears in a canon of the fifth in the two upper parts. The tenor part in triplets of sixteenth notes presents the pictorial element at which Bach aimed. It creates the impression of an indefinite groping and hopes unattainable unless the help of the Lord be present. Strings or light reeds are suggested for the choral canon with soft flutes, 8′ and 4′ for the flowing part. A spirit of indefiniteness also seems to pervade the pedal part corroborating the atmosphere of the left hand part.

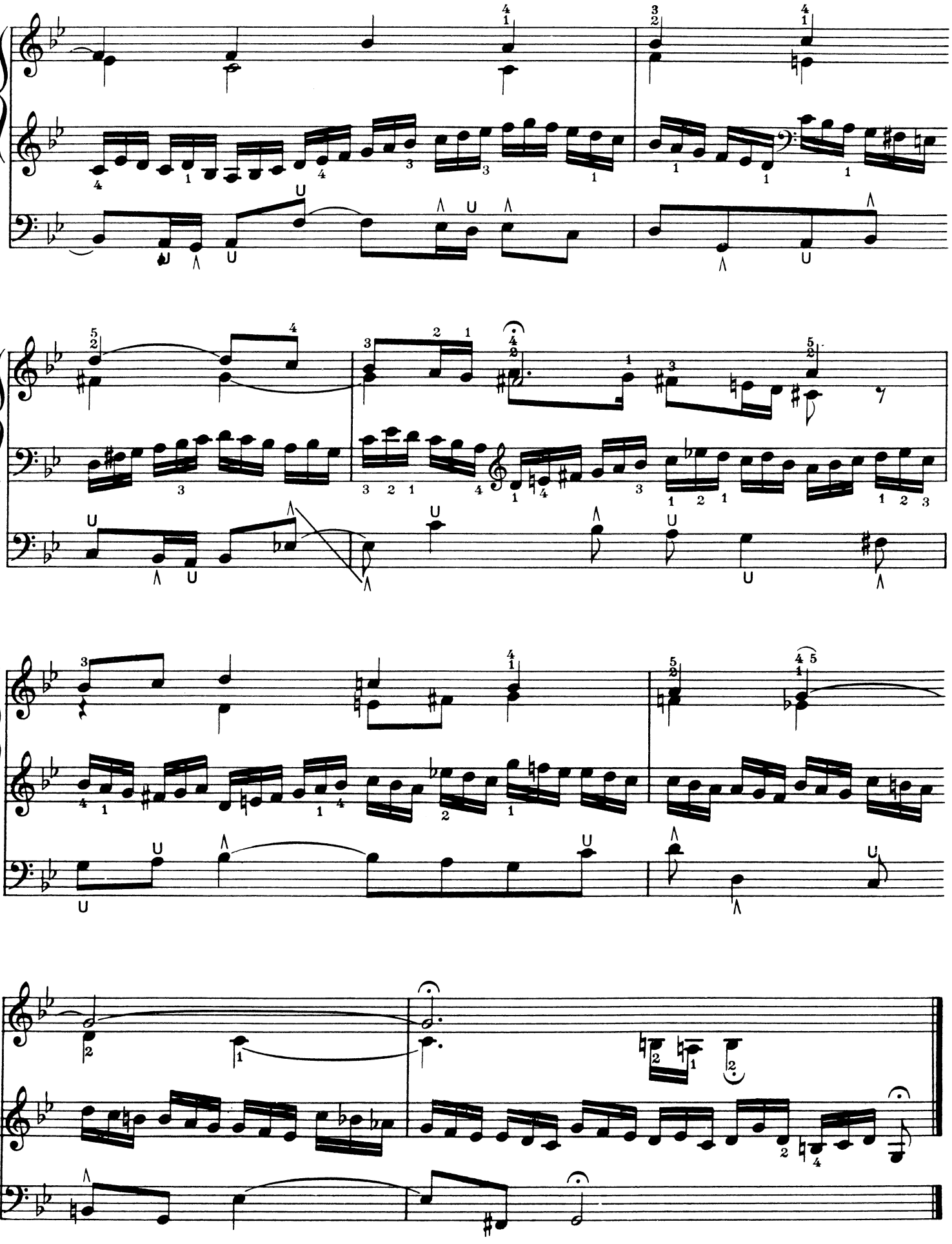
26. HILF GOTT, DASS MIR'S GELINGE

O HELP ME, LORD, TO PRAISE THEE

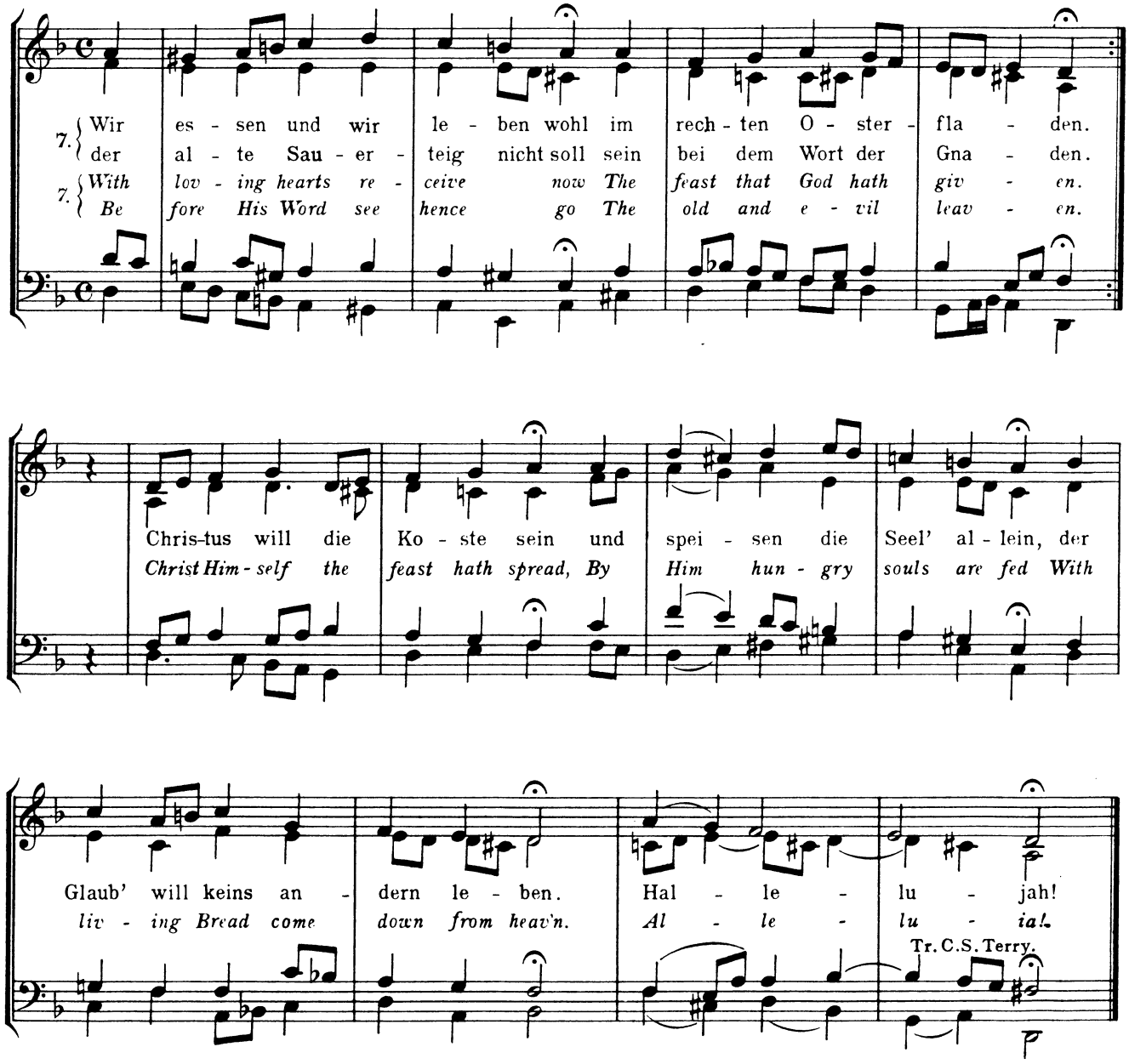
(Canone alla Quinta)–a 2 Clav. e Pedale







CHRIST LAG IN TODESBANDEN



Original Key in E minor. From Cantata No 4, "Christ lag in Todesbanden". Also found set to the fifth verse "Hier ist das rechte Osterlamm", in Cantata No 158, "Der Friede sei mit dir (E minor).

1. Christ lag in Todesbanden,
Für unser Sünd gegeben,
Der ist wieder erstanden,
Und hat uns bracht das Leben:
Des wir sollen fröhlich sein,
Gott loben und ihm dankbar sein,
Und singen ihm Hallelujah, Hallelujah!.

1. In death's strong grasp the Saviour lay,
For our offences given;
But now the Lord is ris'n to-day,
And brings us life from heaven;
Wherefore let us all rejoice,
And praise our God with cheerful voice,
And sing loud Alleluias, Alleluia!

Tr. C. Winkworth

EDITIONS AND TEMPO SUGGESTIONS

B.G.	Vol. 25, p. 38	
Pet.	Vol. V, p. 7	
B. and H.	Vol. VII, p. 10	Allegro assai
Nov.	Vol. XV, p. 79	Maestoso
Aug.	Vol. VIII, p. 991	Moderato
Bär.	Vol. I, №27	Feierlich bewegt ♩=60
Guil. tempo		Lent. 66=♪

REFERENCES

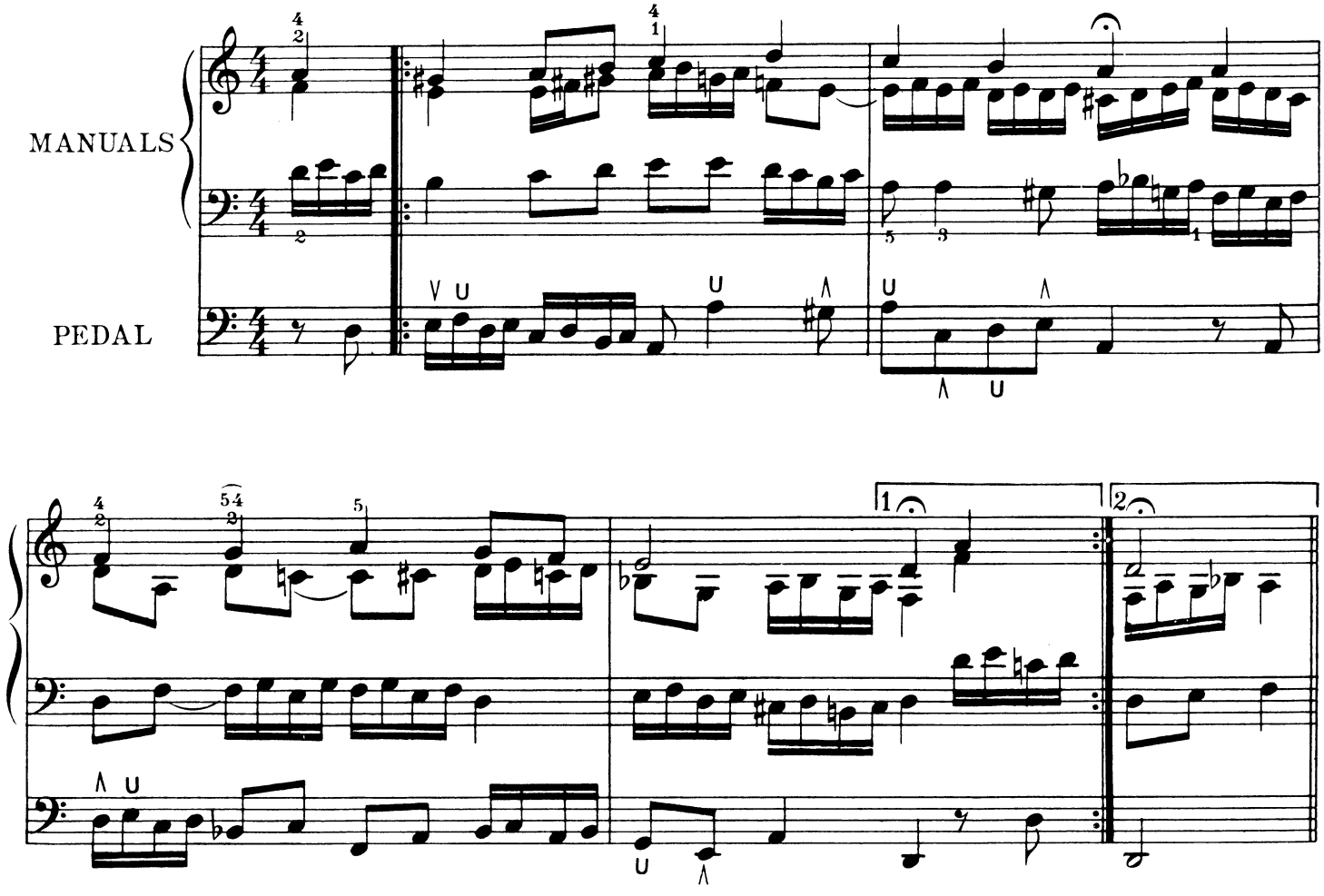
Schweitzer, Bach II, p. 63
Mayrhofer, B.S., p. 139

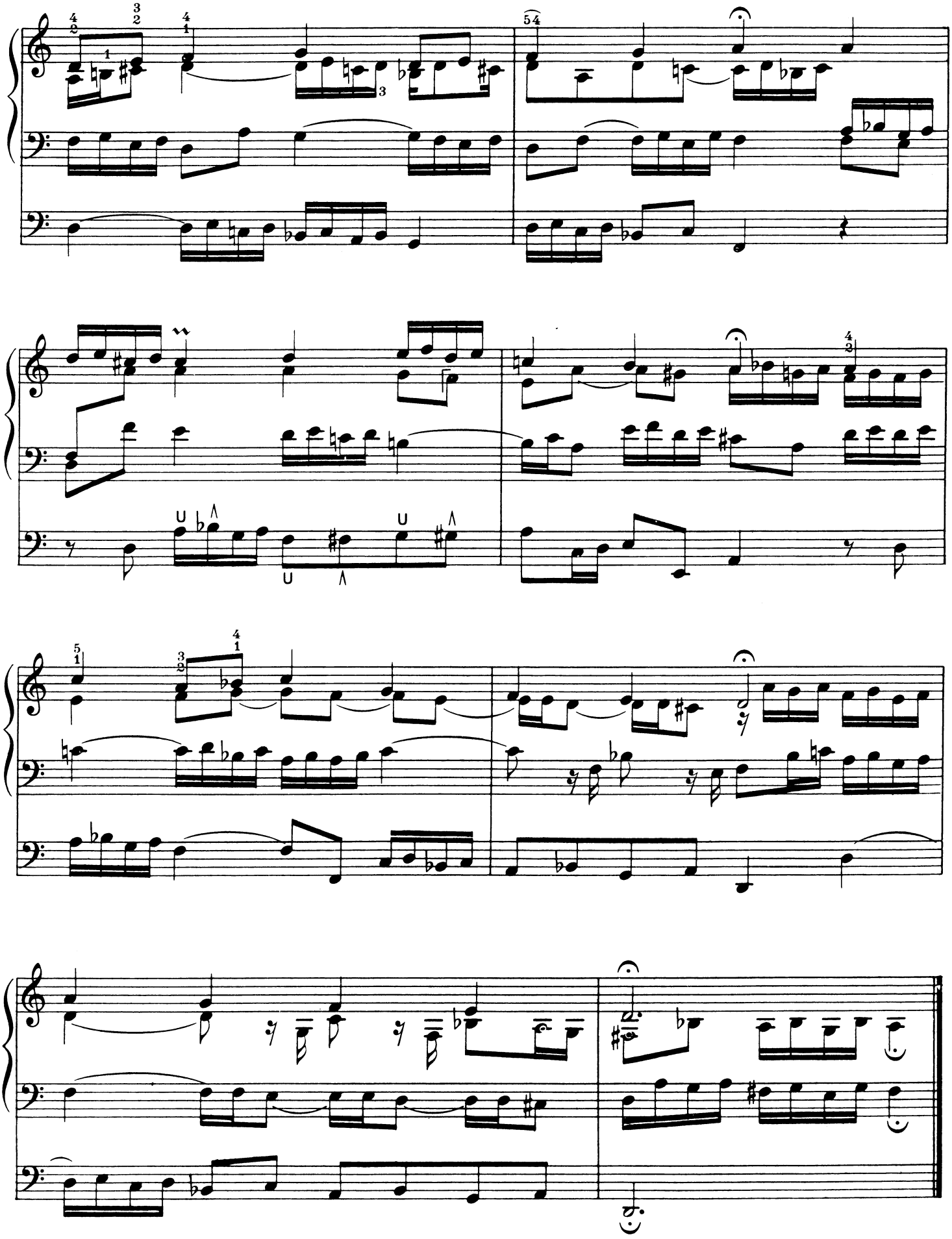
SUGGESTIONS FOR INTERPRETATION

A marked divergence of tempo indications is shown for this prelude. It is an Easter prelude typifying the Resurrection of the Lord and as such should be played accordingly. Guilmant used to play the piece very slowly with a sad atmosphere and begin it softly. In spite of the fact that this was contrary to the inner meaning of the choral the effect when played thus was of ravishing beauty.

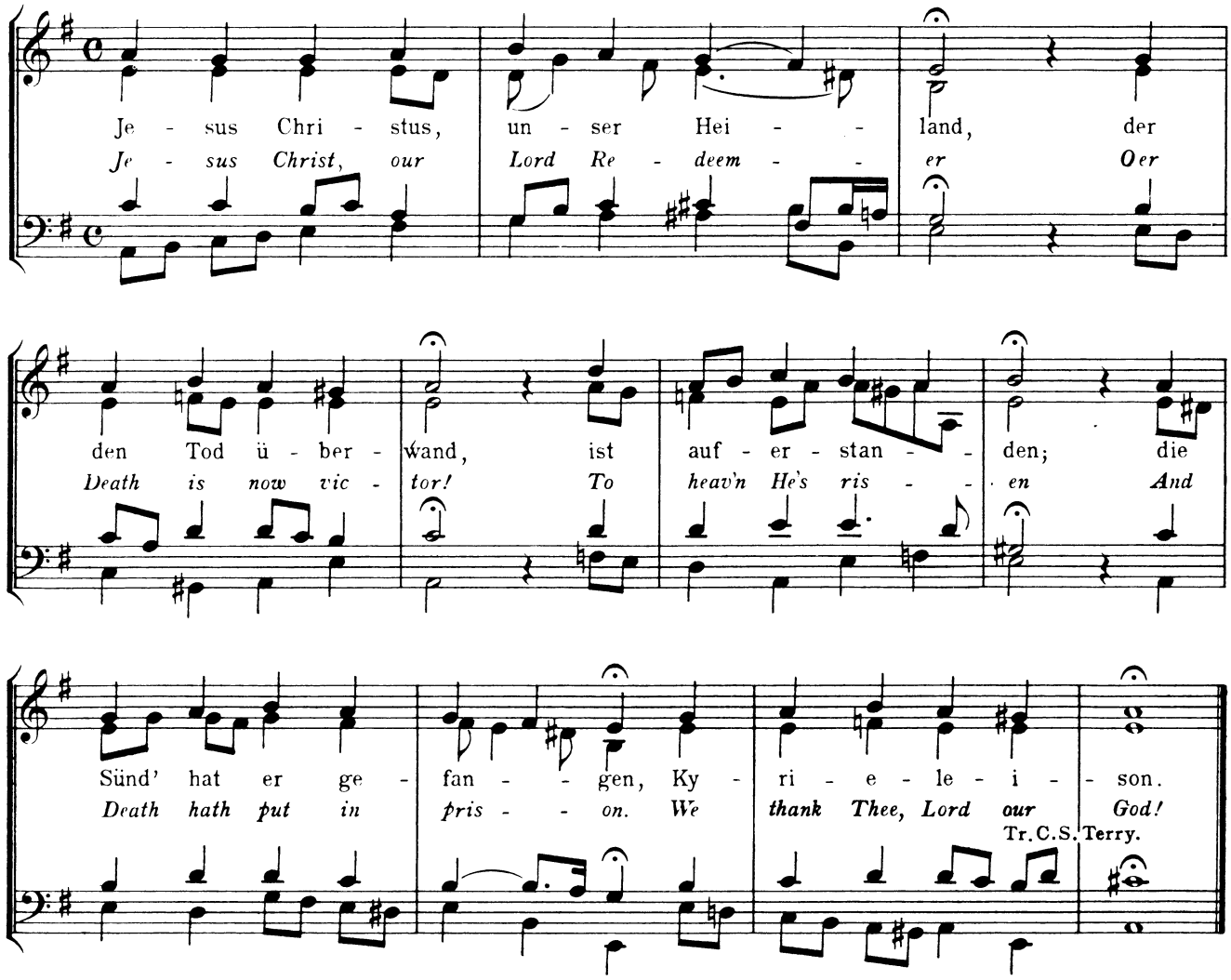
27. CHRIST LAG IN TODESBANDEN

IN DEATH'S STRONG GRASP THE SAVIOR LAY





JESUS CHRISTUS, UNSER HEILAND



Original Key—one full step lower—signature one flat. Bach Chorals. Terry, No 219. B.G. No 111. Richter, No 207. Erk, No 249. 371 Chorals, No 174. Bargiel, No 147.

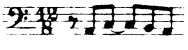
EDITIONS AND TEMPO SUGGESTIONS

B. G.	Vol. 25, p. 39	
Pet	Vol. V, p. 34	
B. and H.	Vol. VII, p. 36	Allegro moderato
Nov.	Vol. XV, p. 81	Andante serioso
Aug.	Vol. VIII, p. 970	Moderato
Bär.	Vol. I, No 28	Feierlich ♩= 72
Guil. tempo		Andante con moto

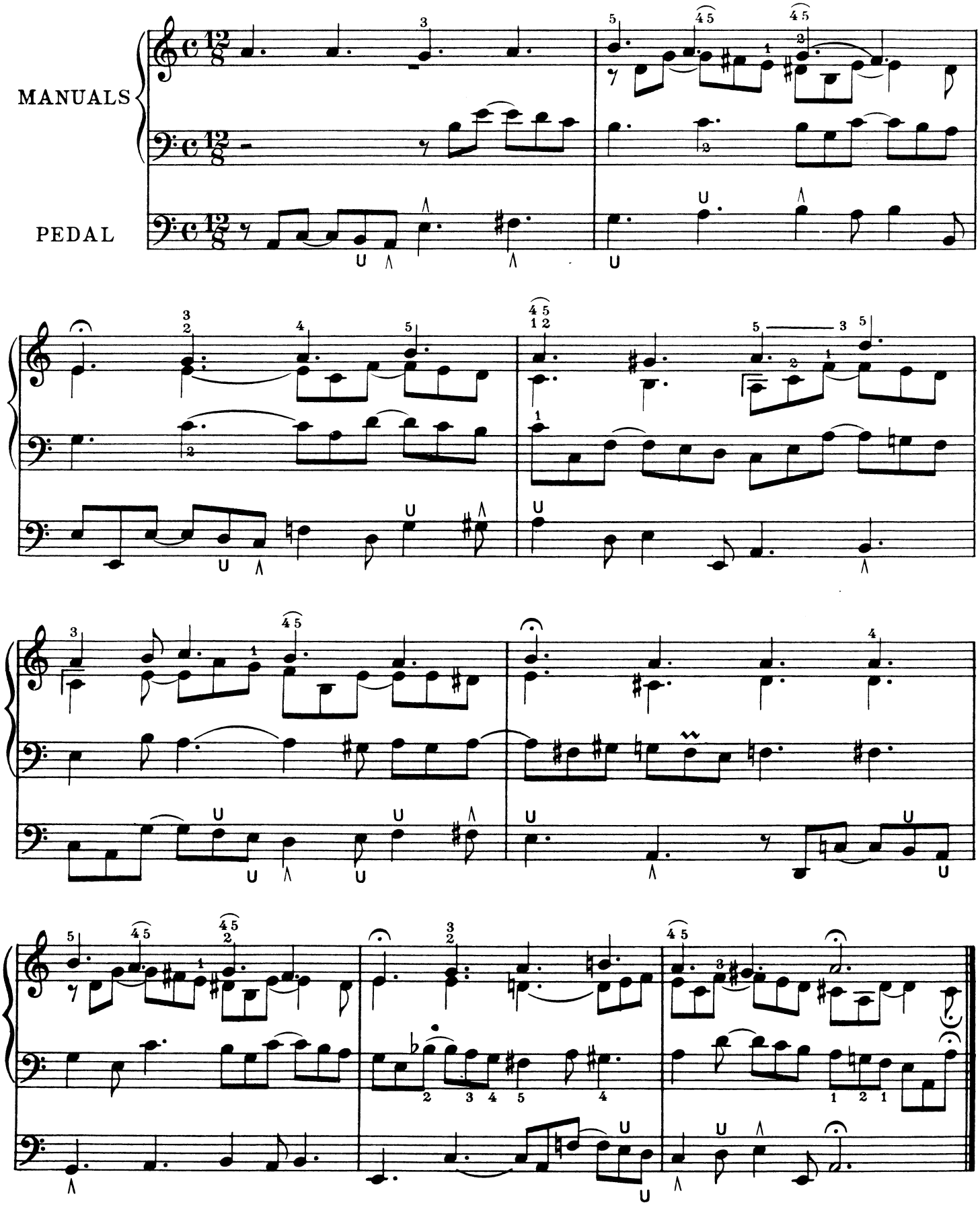
REFERENCES

Mayrhofer, B. S., p. 139

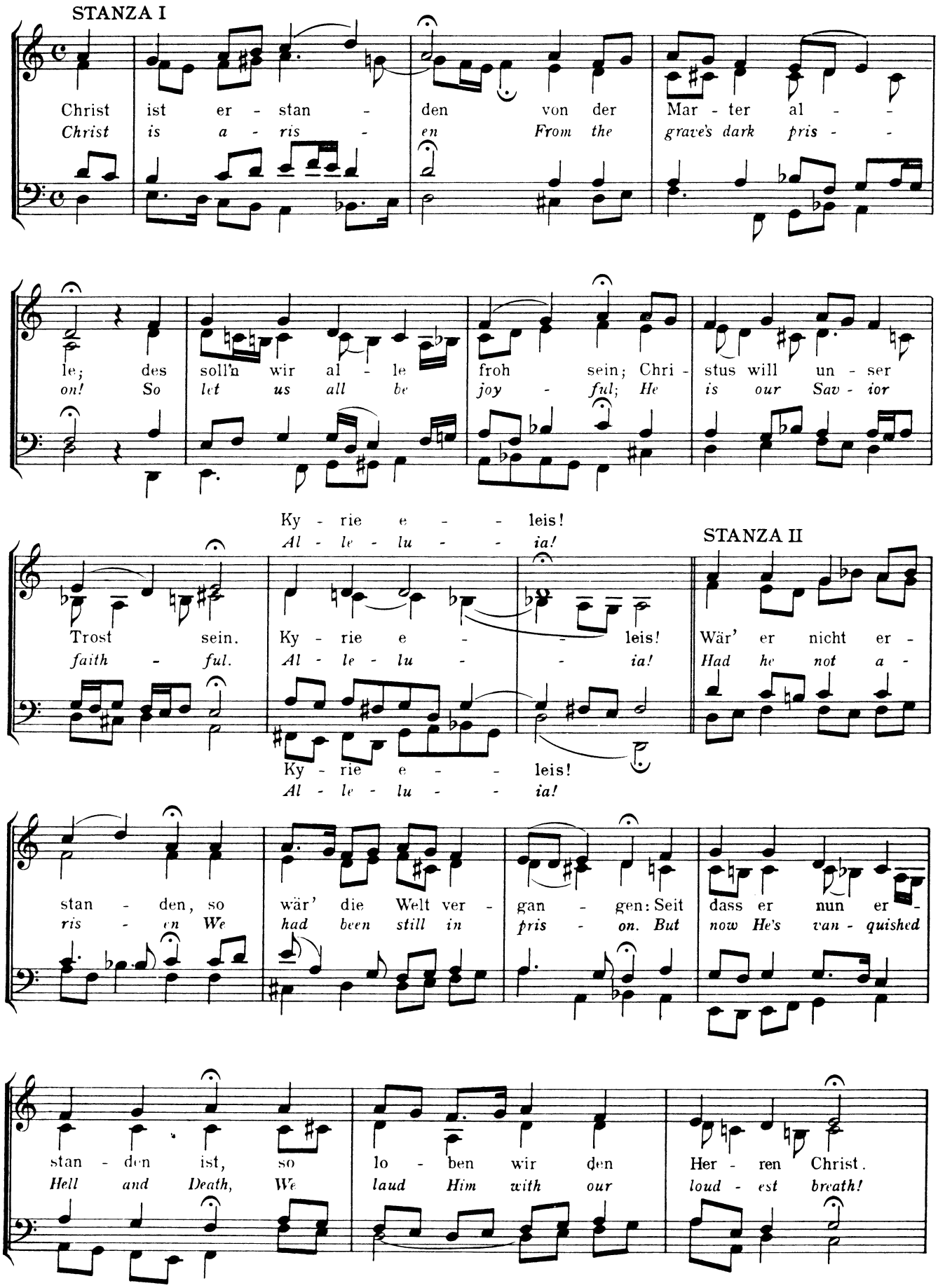
SUGGESTIONS FOR INTERPRETATION

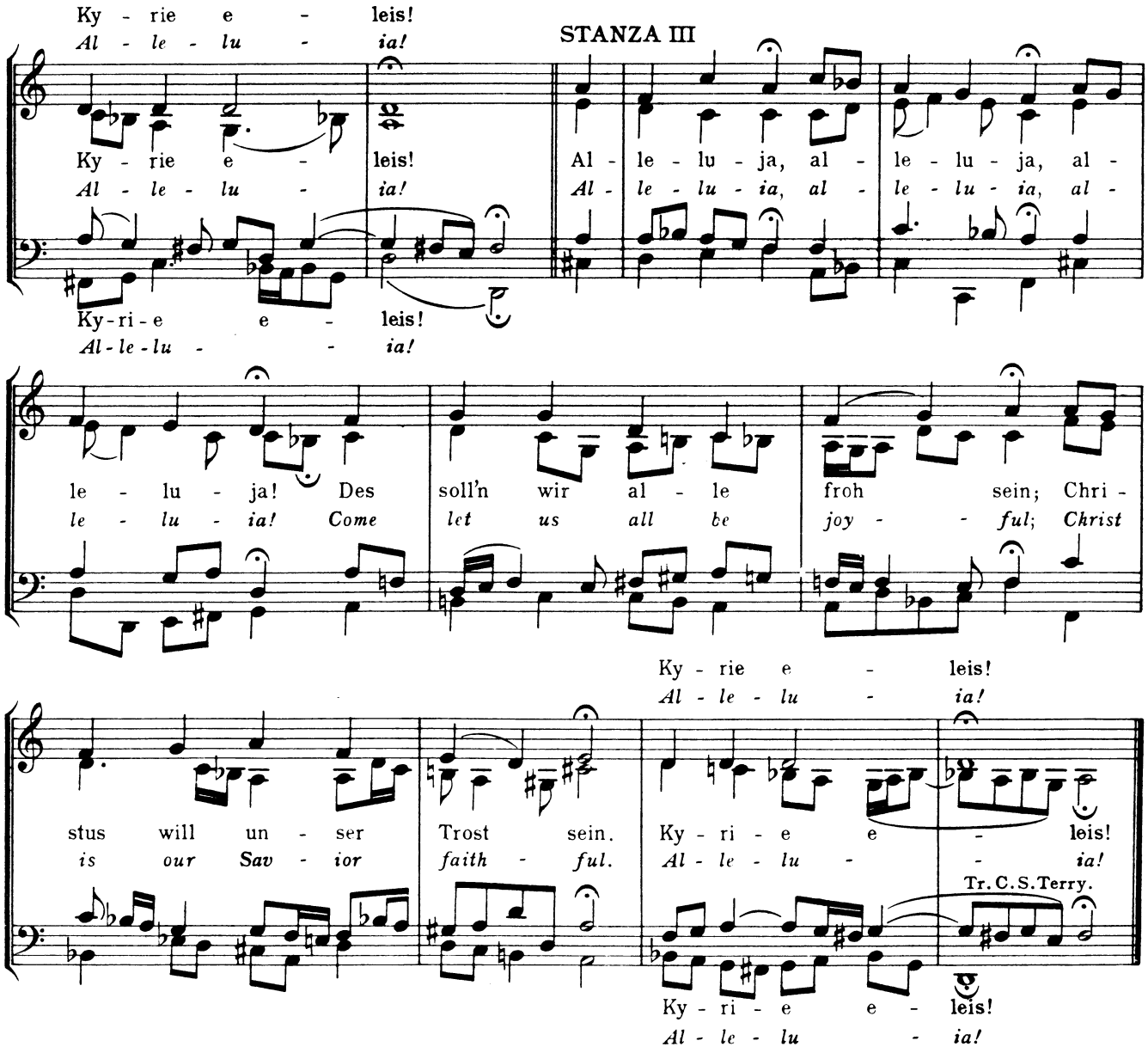
It seems strange that so few of the writers on Bach have seen fit to comment upon this Prelude. It is in sturdy vein, a special theme forming a motive which is used throughout the composition continuously.  The first entrance of this theme opens with a minor third. After this the first interval changes, appearing as a fourth most frequently, although appearing as a minor seventh, an octave, a minor sixth and a diminished fifth. This motive could easily be construed as a Resurrection theme.

28. JESUS CHRISTUS, UNSER HEILAND
JESUS CHRIST, OUR LORD REDEEMER



CHRIST IST ERSTANDEN





Original Key. Bach Chorals. Terry, No 35. B. G. No 24. Richter, No 36. Erk, No 171. 371 Chorals, No 197. Bargiel, No 162. The third verse is found harmonized in A major in Cantata No 66, "Erfreut euch ihr Herzen."

EDITIONS AND TEMPO SUGGESTIONS

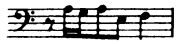
B. G.	Vol. 25, p. 40	
Pet.	Vol. V, p. 4	
B. and H.	Vol. VII, p. 6	Allegro assai
Nov.	Vol. XV, p. 83	Allegro maestoso
Aug.	Vol. VIII, p. 1016	Allegro moderato
Bär.	Vol. I, No 29	♩= 63, 69, 76
Guil. tempo	I, Allegro maestoso 66=♩, II, Più animato 72=♩	

REFERENCES

Mayrhofer, B S., pp. 139 and 140

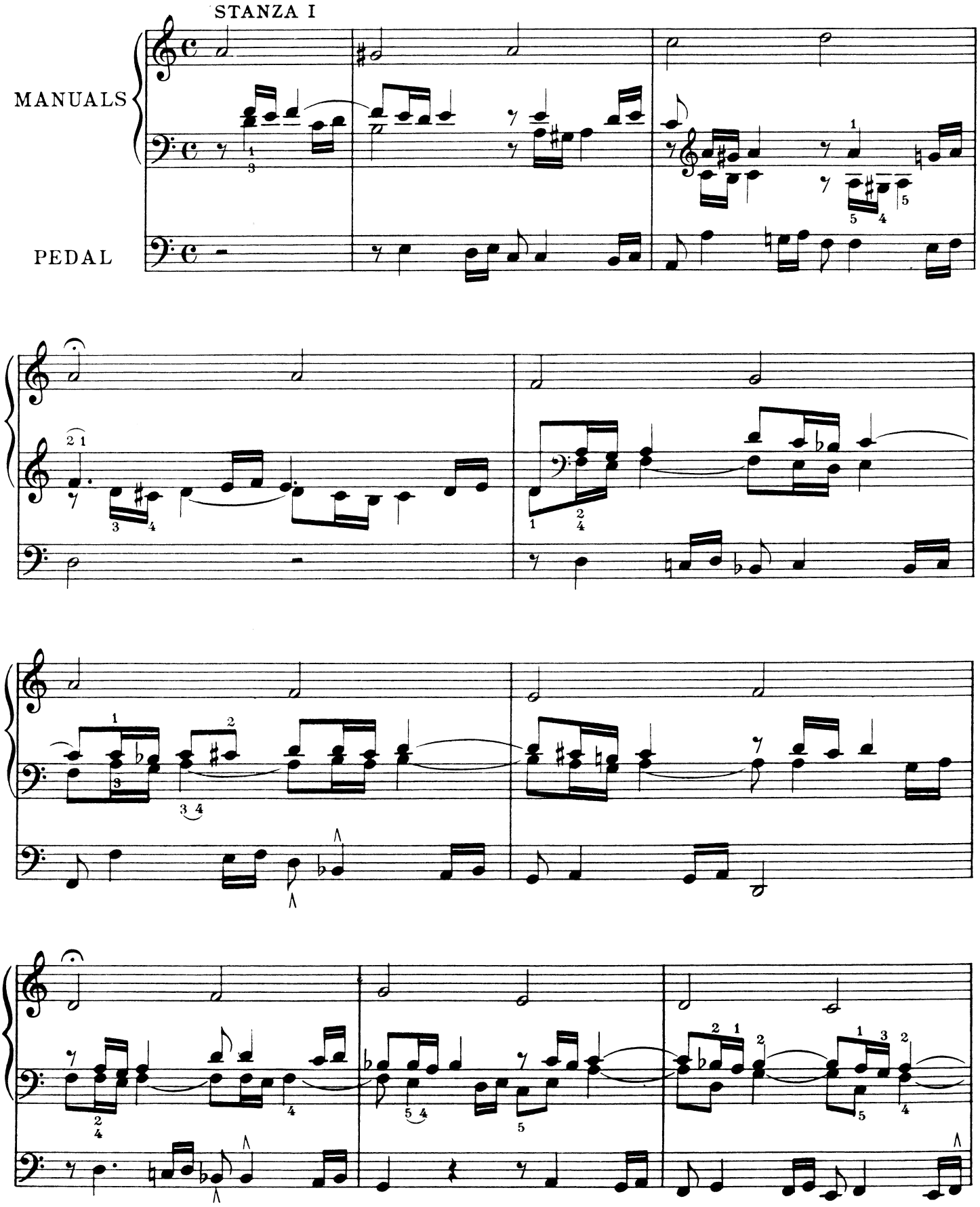
SUGGESTIONS FOR INTERPRETATION

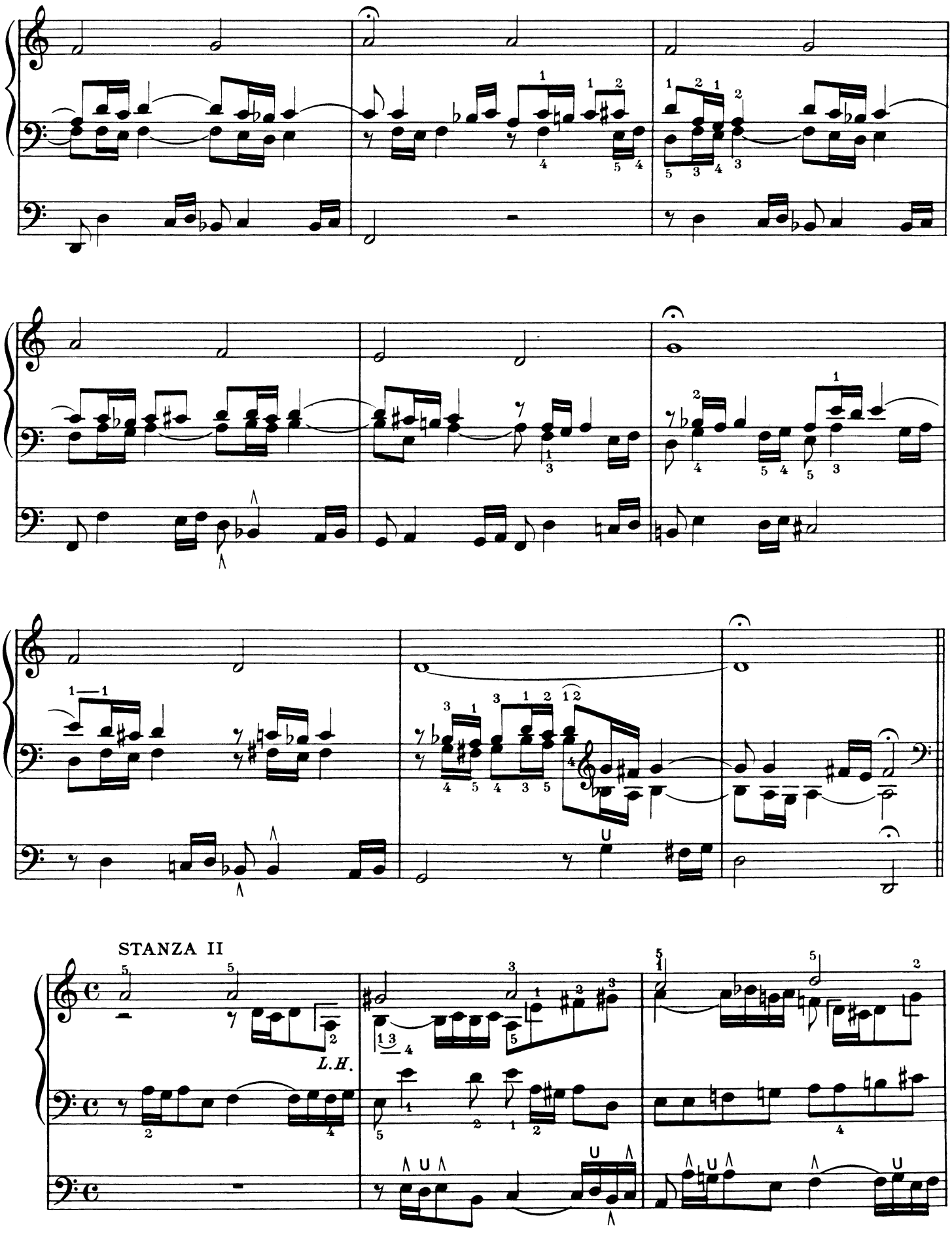
The prelude follows the Choral in the presentation of three stanzas. The first stanza clearly presents the joy motive of one long and two short notes, expressing joy over the fact that the Saviour has risen. Let the melody stand out.

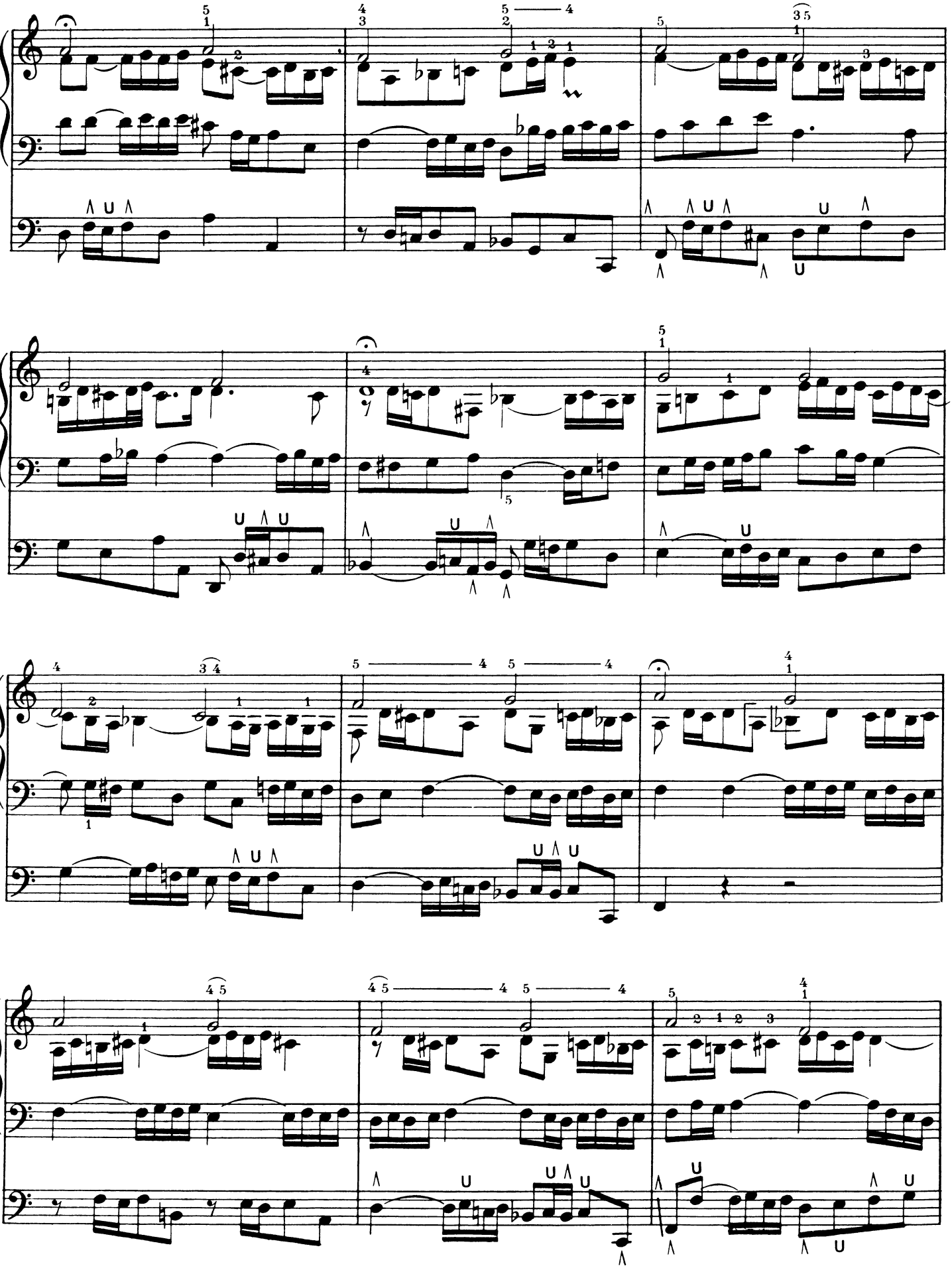
The second stanza has much the same atmosphere and in addition employs a characteristic figure, to enhance this spirit.  Play on one manual.

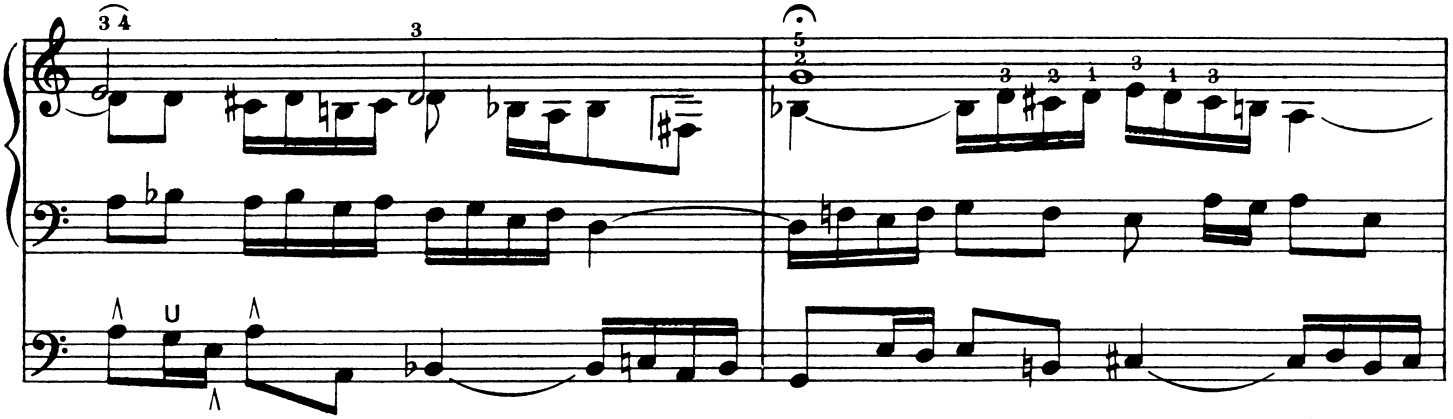
The third stanza employs the exuberant scale structure to express the fullness of joy as shown by the Alleluia of this stanza. Should be played full and brilliantly.

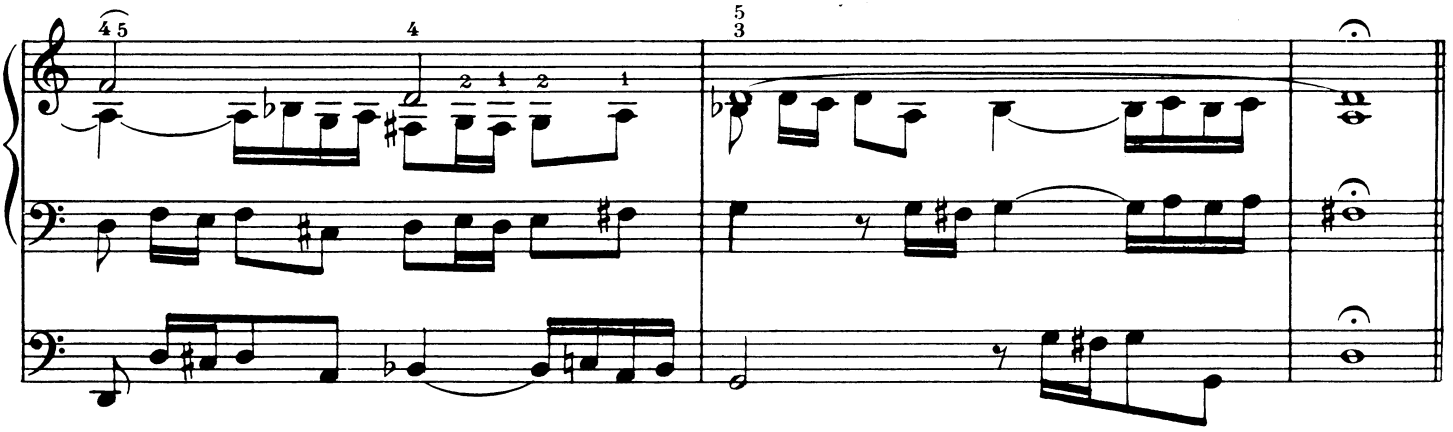
29. CHRIST IST ERSTANDEN
CHRIST IS ARISEN



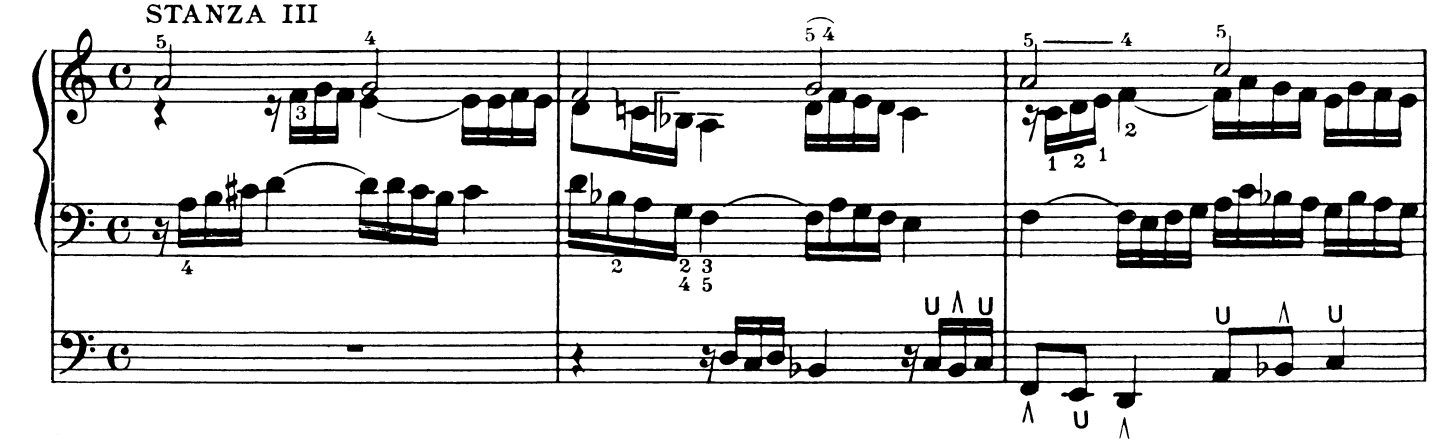

STANZA II
L.H.

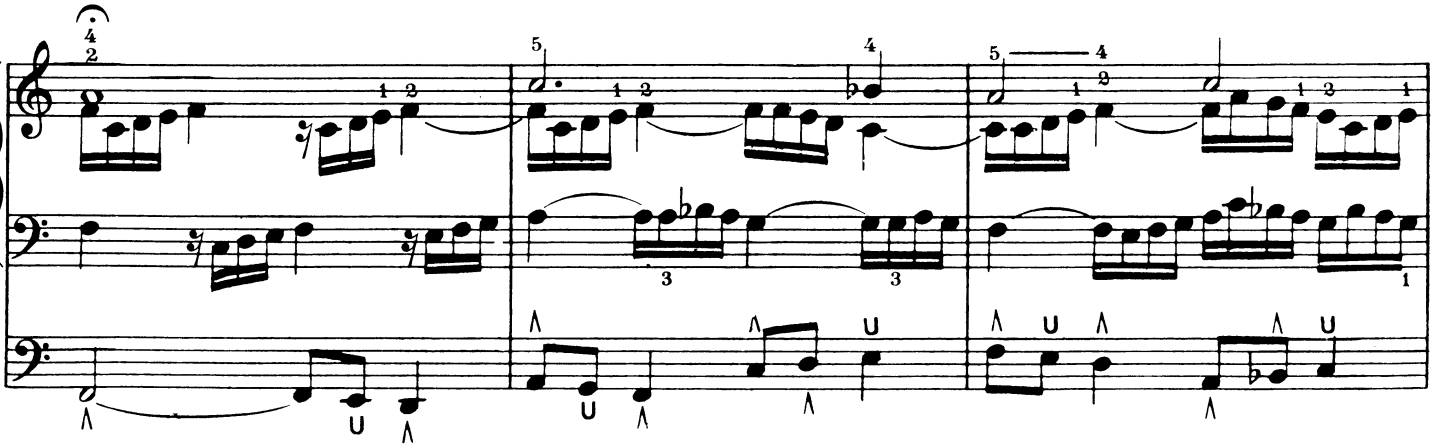


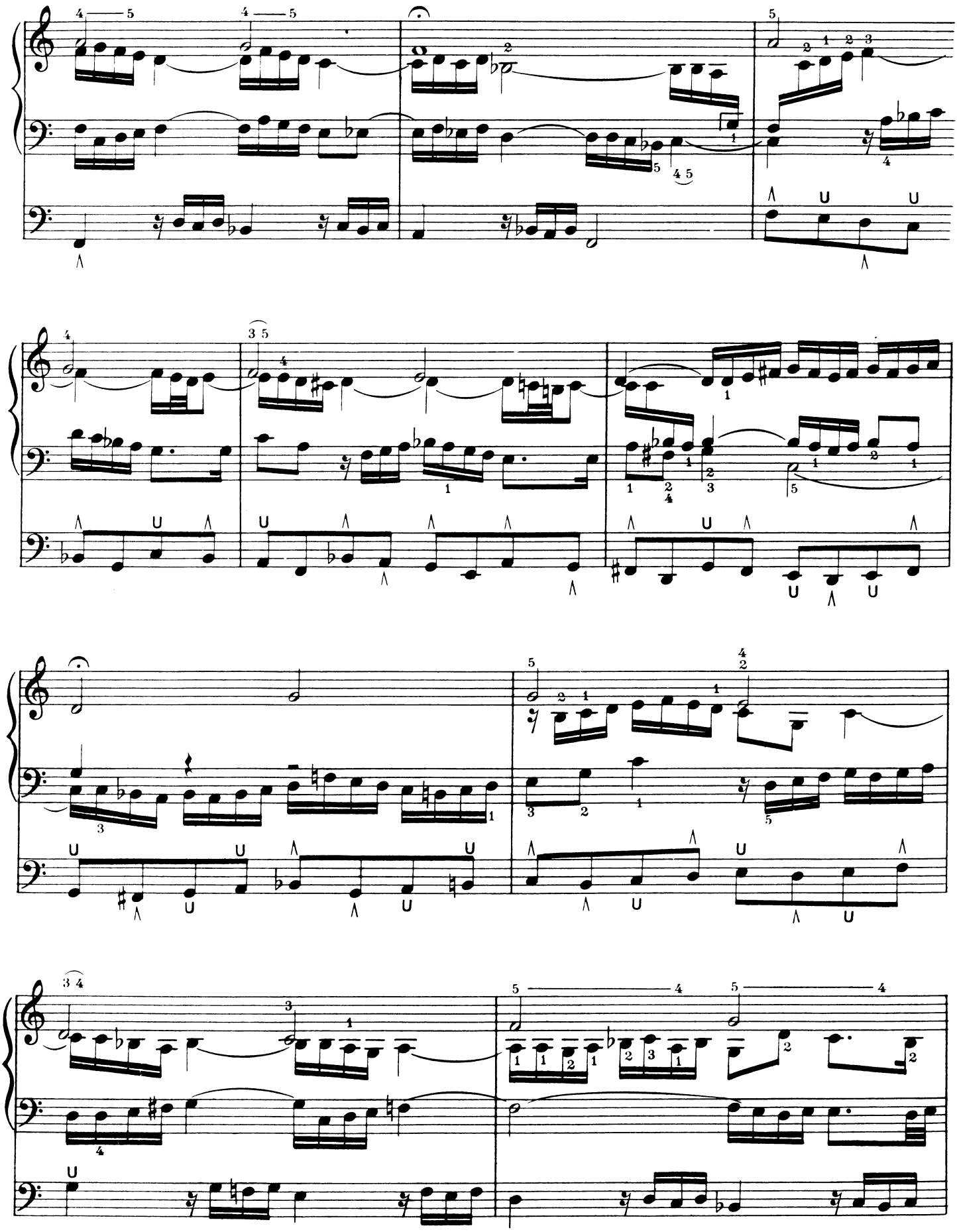


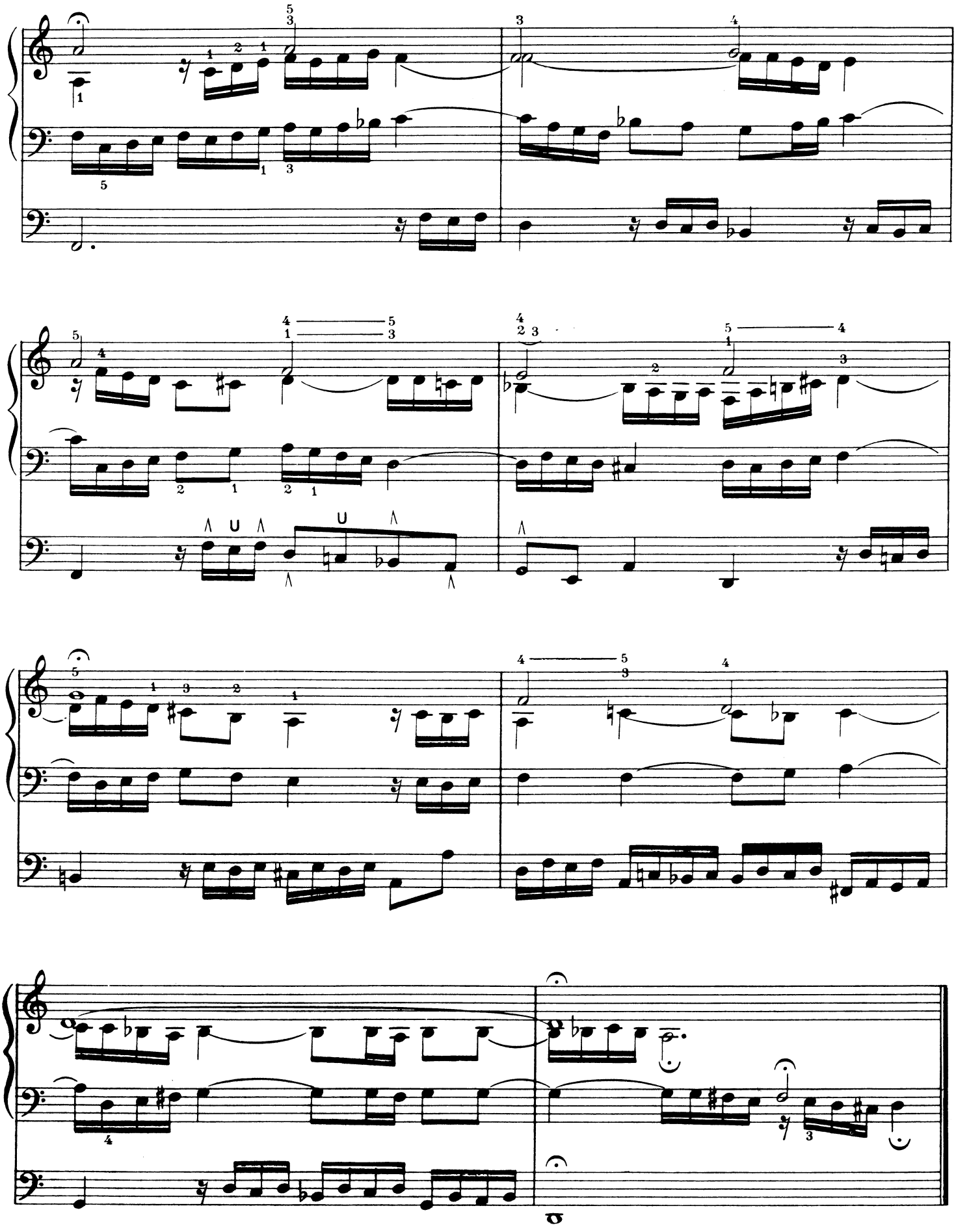


STANZA III

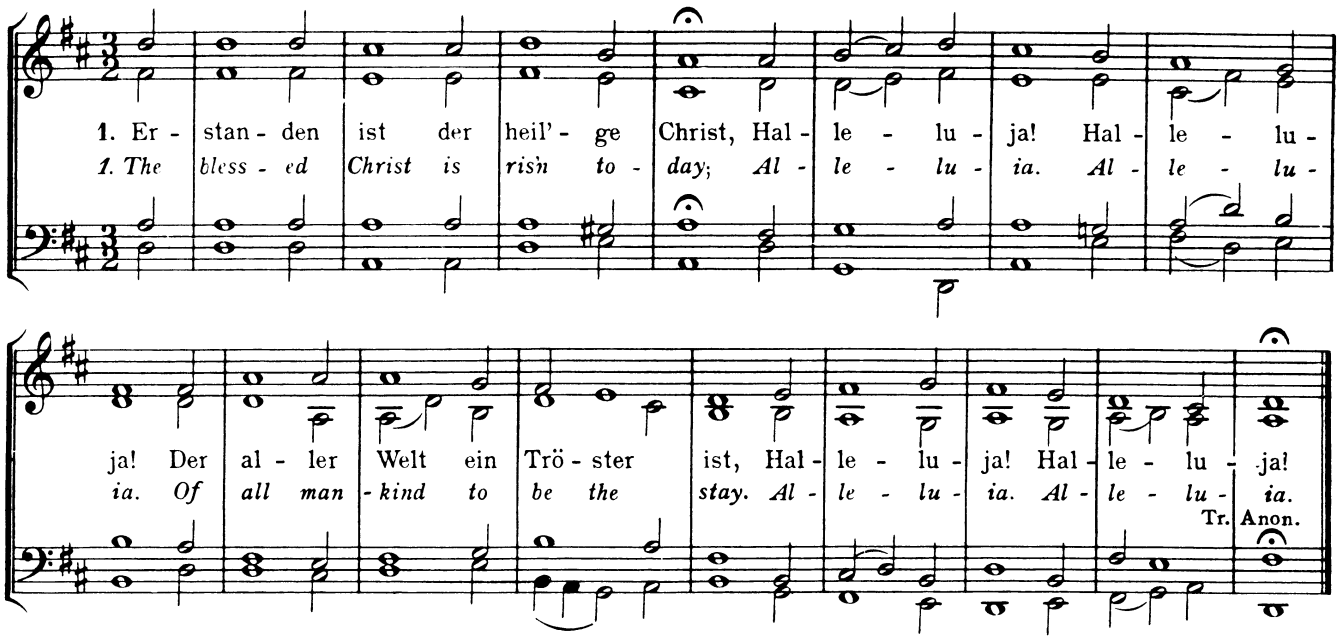








ERSTANDEN IST DER HEIL'GE CHRIST



As no harmonization by Bach of this melody has been found, the above is taken from "Schatz des liturgischen Chor-und Gemeindegesangs," Dr. Ludwig Schoeberlein (Vandenhoeck und Ruprecht, Göttingen, 1865) and where it appears in F and in notes of double length. It is by Praetorius, 1607.

EDITIONS AND TEMPO SUGGESTIONS

B. G.	Vol. 25, p. 44	
Pet.	Vol. V, p. 16	
B. and H.	Vol. VII, p. 22	Allegro
Nov.	Vol. XV, p. 89	Maestoso ma animato
Aug.	Vol. VIII, p. 981	Allegro giocoso
Bär.	Vol. I, № 30	Sehr lebhaft ♩=96-104
Guil. tempo		Poco animato 54=♩

REFERENCES

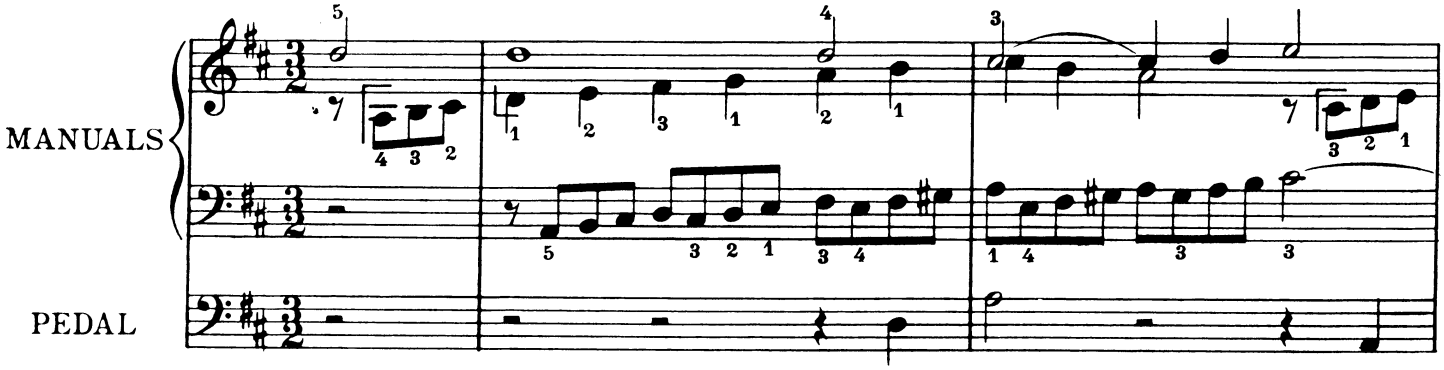
Schweitzer, Bach, pp. 56, 65 and 71
Grace, O. W. B., pp. 121 and 122
Mayrhofer, B. S., p. 140

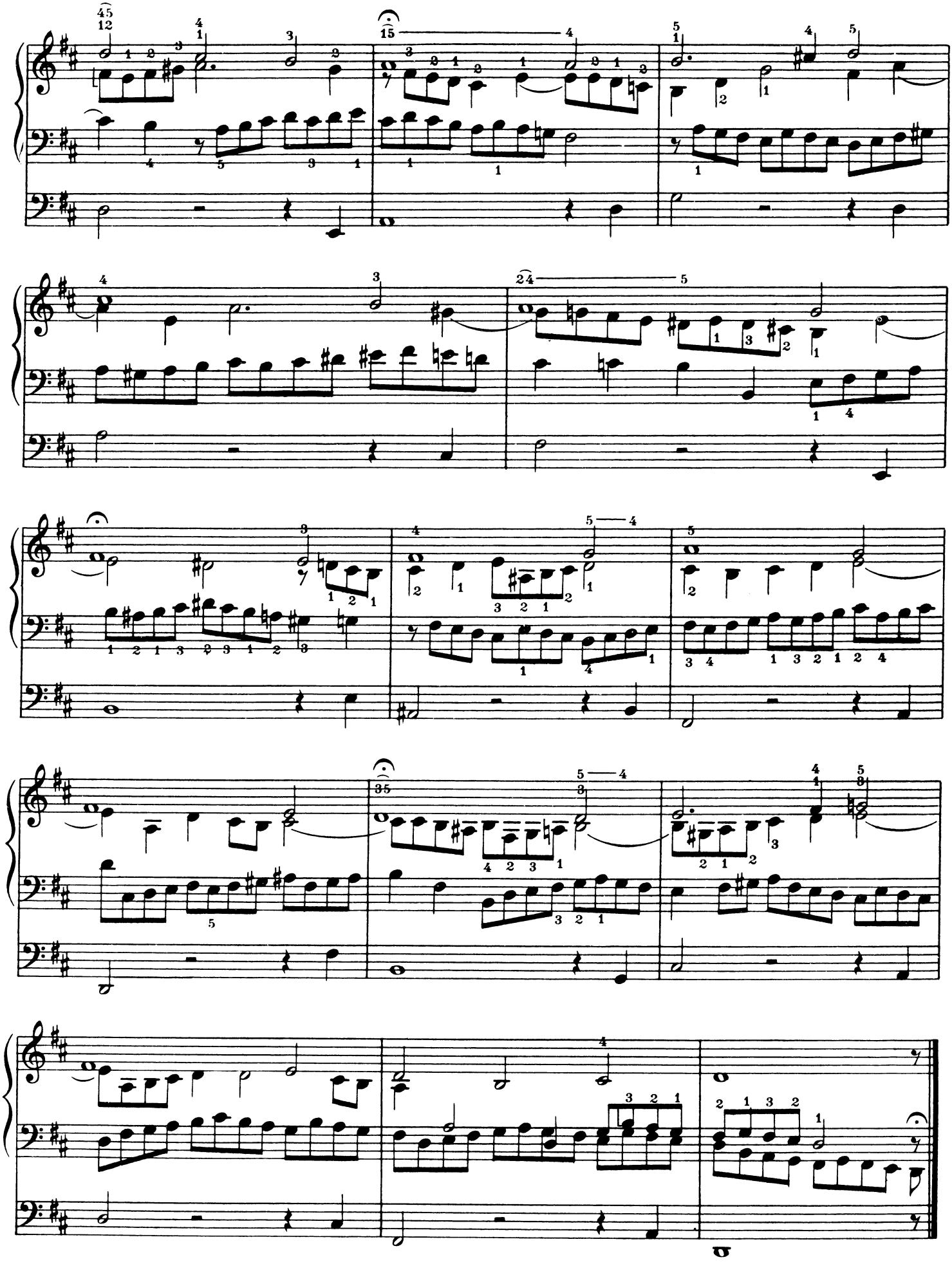
SUGGESTIONS FOR INTERPRETATION

The surging scale passages with their upward tendency and the upward skips of the pedal part, arriving each time upon the accented part of the measure, no doubt express the sentiment of the Resurrection. The use of the group of four successive notes as a tetrachord denoting firmness is also prominent. The whole should be played with joyous ecstacy on a full organ combination with prominent pedal.

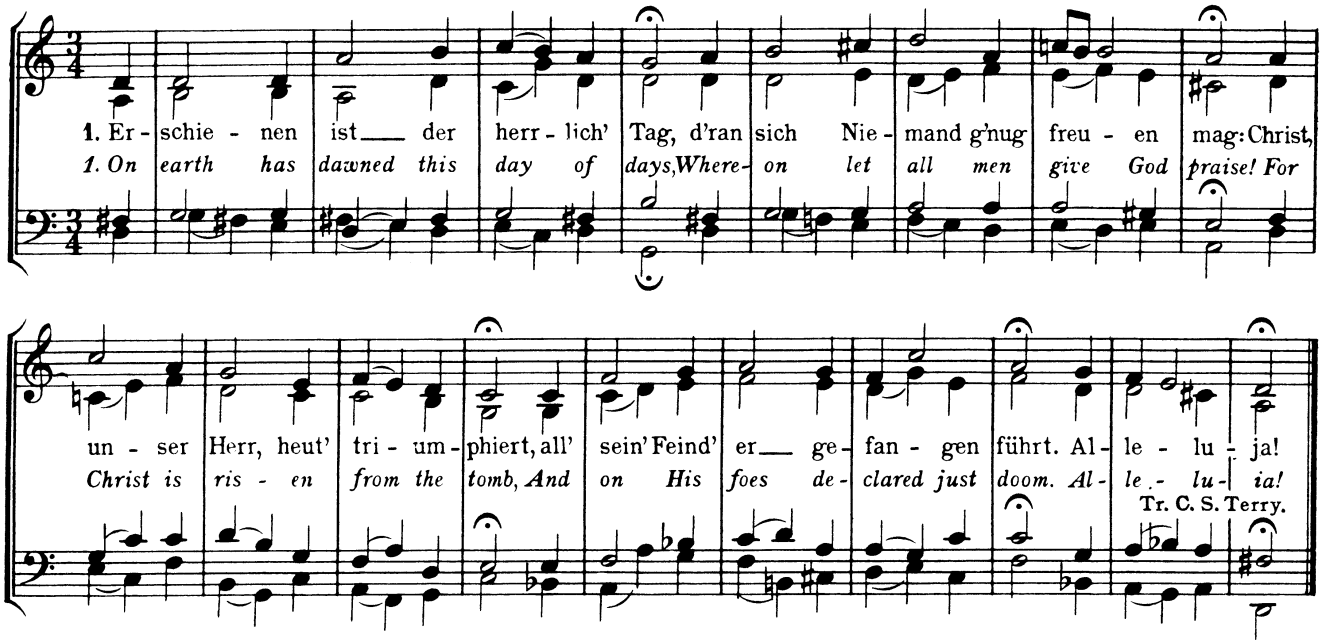
30. ERSTANDEN IST DER HEIL'GE CHRIST

THE BLESSED CHRIST IS RIS'N TO-DAY





ERSCHIENEN IST DER HERRLICHE TAG



Original Key - a major third higher - signature of four sharps. From Cantata No 67, "Halt im Gedächtniss Jesum Christ." Also harmonized to the fourteenth verse, "Drum wir auch billig fröhlich sein" in Cantata No 145. "So du mit deinem Munde."

EDITIONS AND TEMPO SUGGESTIONS

B. G.	Vol. 25, p. 45	
Pet.	Vol. V, p. 17	
B. and H.	Vol. VII, p. 21	Allegro assai
Nov.	Vol. XV, p. 91	Allegro moderato
Aug.	Vol. VIII, p. 1038	Con spirito
Bär.	Vol. I, No 31	In gemessener Bewegung ♩=72
Guil. tempo		Poco animato 54=♩

REFERENCES

Schweitzer, Bach II, p. 66
Grace, O.W.B., p. 119
Wolfrum, Bach I, p. 154
Mayrhofer, B.S., p. 140

SUGGESTIONS FOR INTERPRETATION

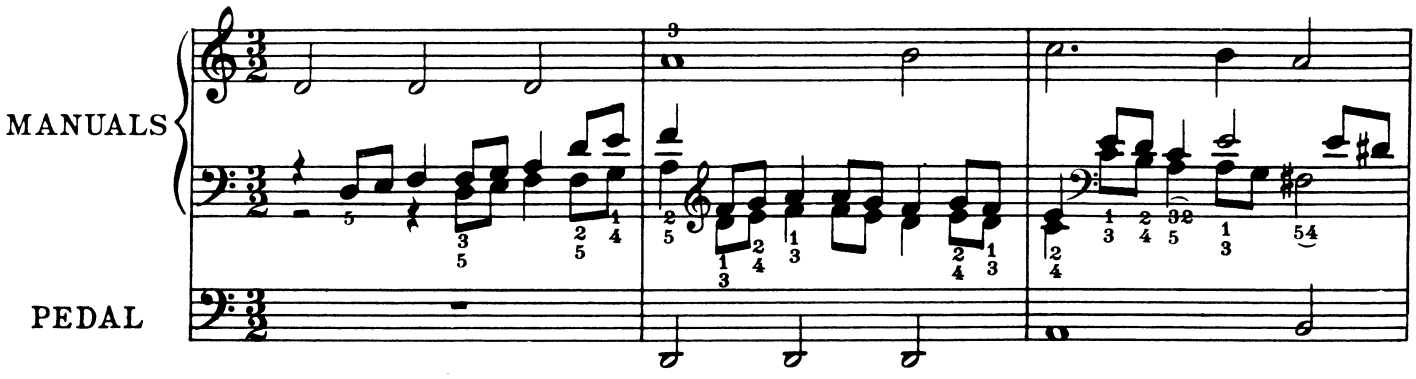
The melody appears between the soprano and pedal in a canon of the octave. The inner voices are occupied with creating an atmosphere of joy by keeping up an incessant movement of the rhythmic joy figure of a long and two short notes.

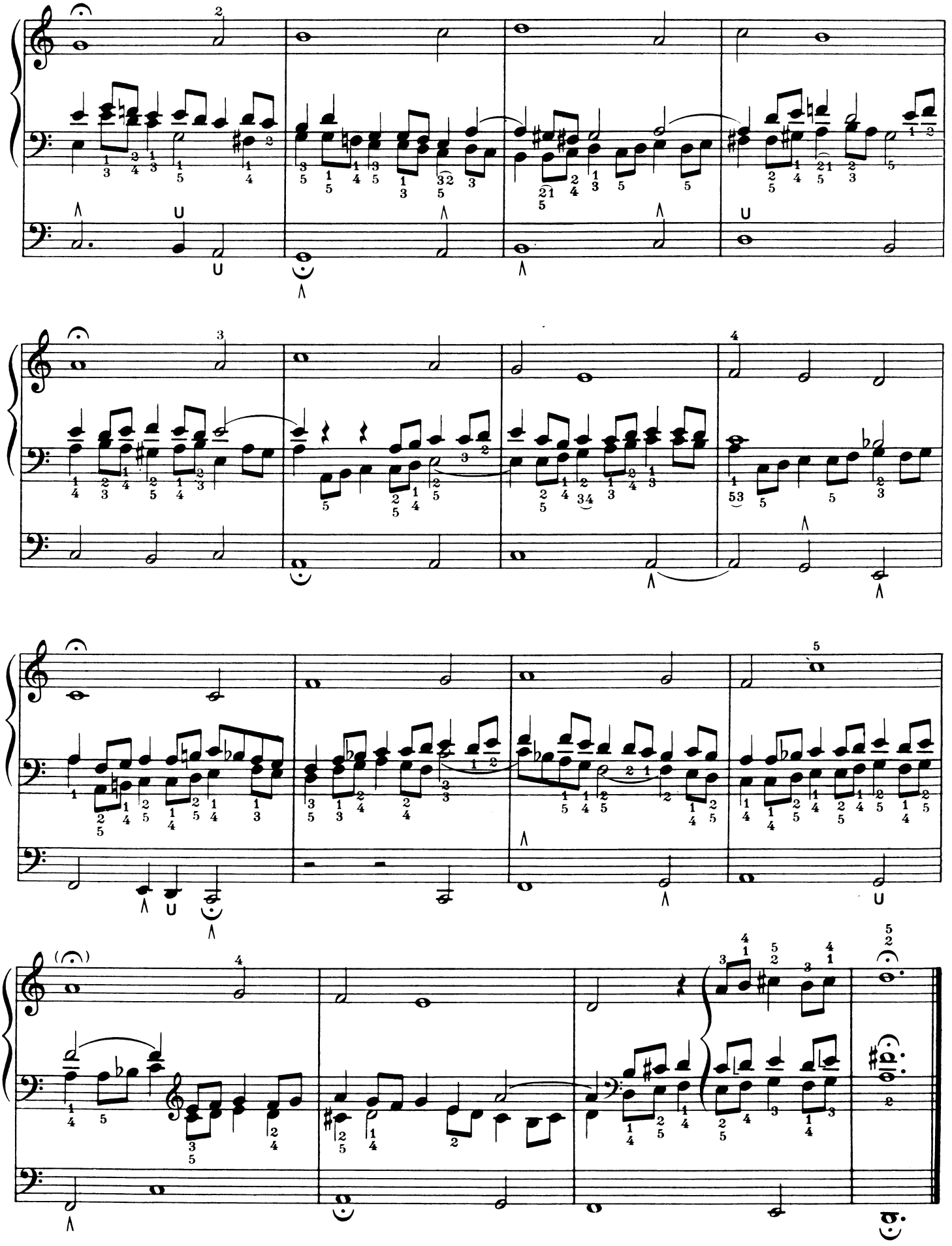
Soprano and pedal parts should be played upon definite reeds while the inner parts should be in proportion on perhaps flutes 8′ and 4′ and bourdon 8′.

31. ERSCHIENEN IST DER HERRLICHE TAG

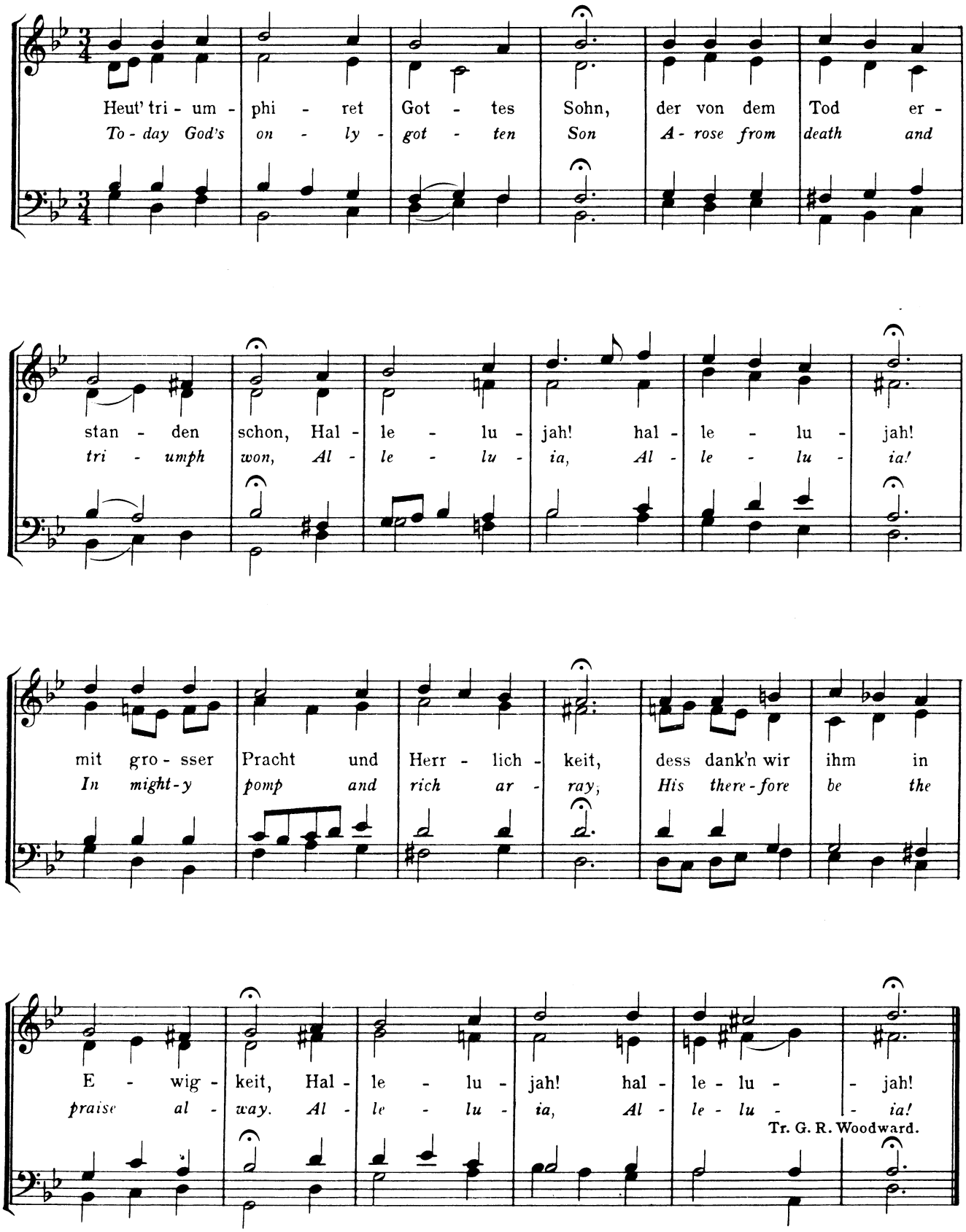
ON EARTH HAS DAWNED THIS DAY OF DAYS

a 2 Clav. e Pedale in Canone





HEUT' TRIUMPHIRET GOTTES SOHN



Original one full tone higher, signature no sharps or flats. Bach Chorals. Terry, Nº 175. B. G., Nº 89, Richter, Nº 171. Erk., Nº 234. 371 Chorals, Nº 79. Bargiel, Nº 111.

EDITIONS AND TEMPO SUGGESTIONS

B.G.	Vol. 25, p. 46	
Pet.	Vol. V, p. 30	
B. and H.	Vol. VII, p. 31	Allegro
Nov.	Vol. XV, p. 94	Maestoso
Aug.	Vol. VIII, p. 983	Allegro moderato
Bär.	Vol. I, №32	Sehr lebhaft, glänzend und stark ♩=92
Guil. tempo		Maestoso 56=♩

REFERENCES

Grace, O. W. B., p. 132
Pirro, Bach, p. 61 *(Footnote 1)*
Schweitzer, Bach II, p. 63
Mayrhofer, B. S., p. 140

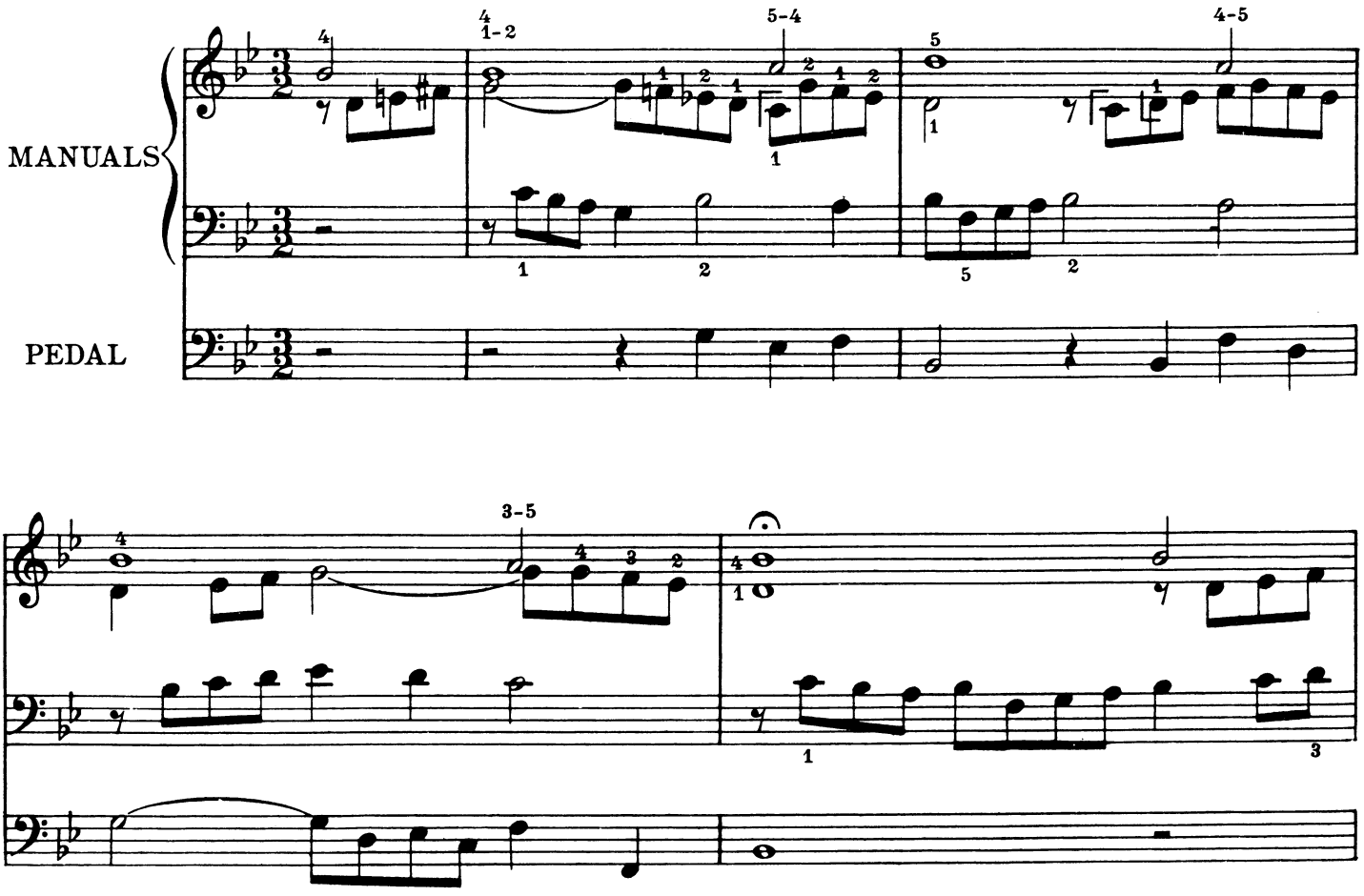
SUGGESTIONS FOR INTERPRETATION

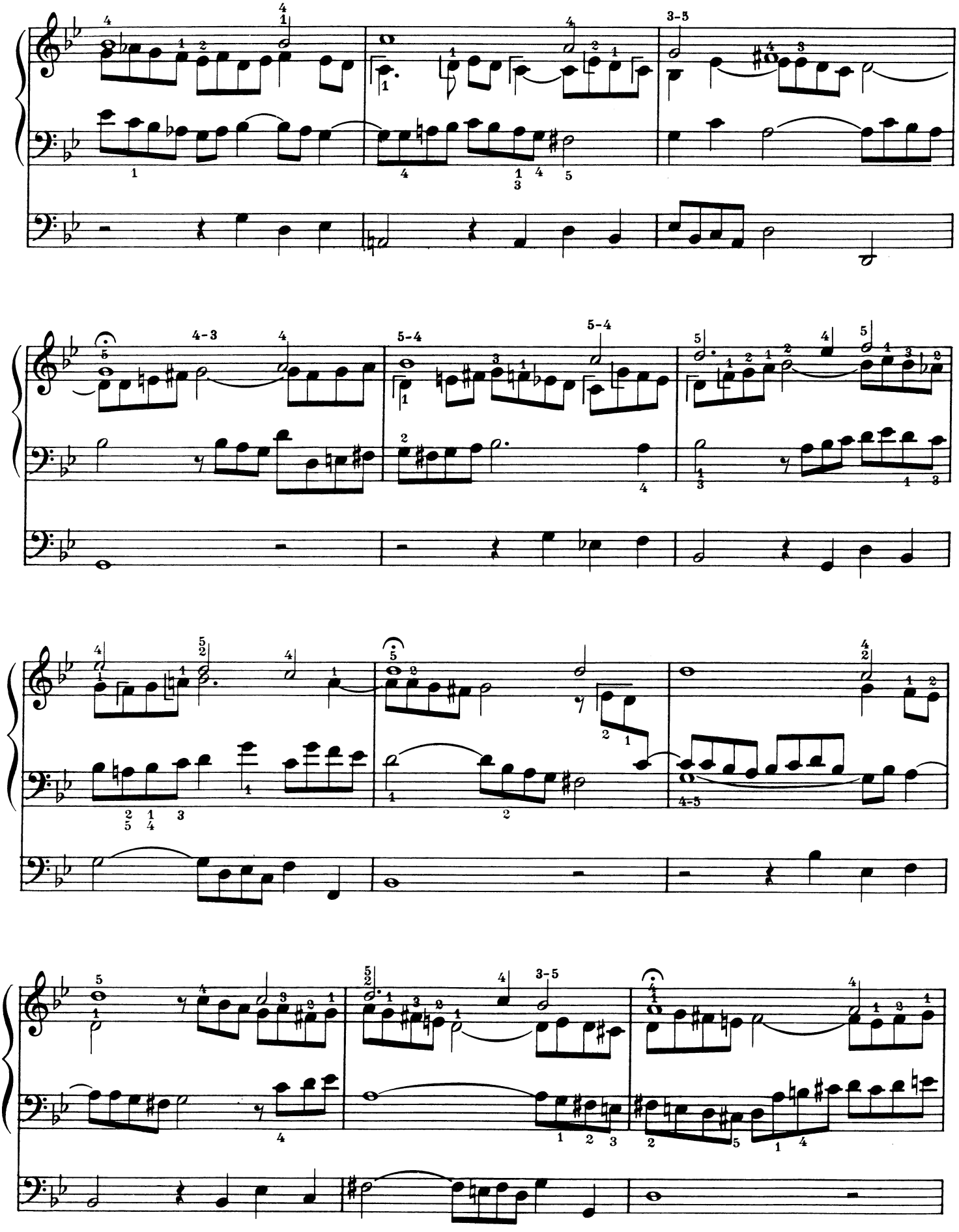
An exuberance of joy is created by the tetrachord figure, ascending and descending. A carillon-like figure repeats itself, with slight changes, five times in the bass. It is written in the strong progression of the step motive of faith.

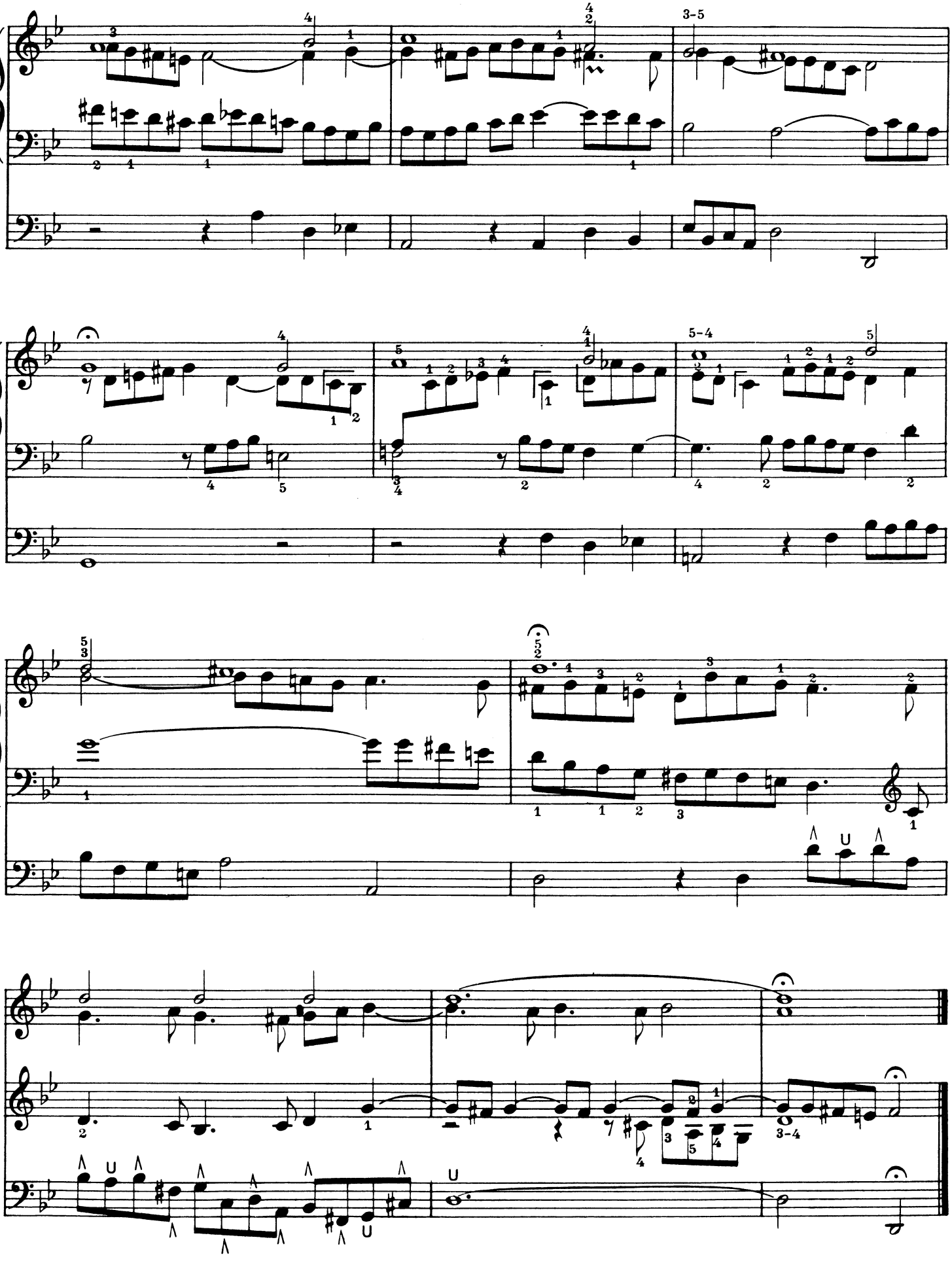
Schweitzer says of this figure that it represents the Old Testament idea of victory by means of the image of the treading of the wine-press. A broad majestic atmosphere should dominate in the playing of this piece.

32. HEUT' TRIUMPHIRET GOTTES SOHN

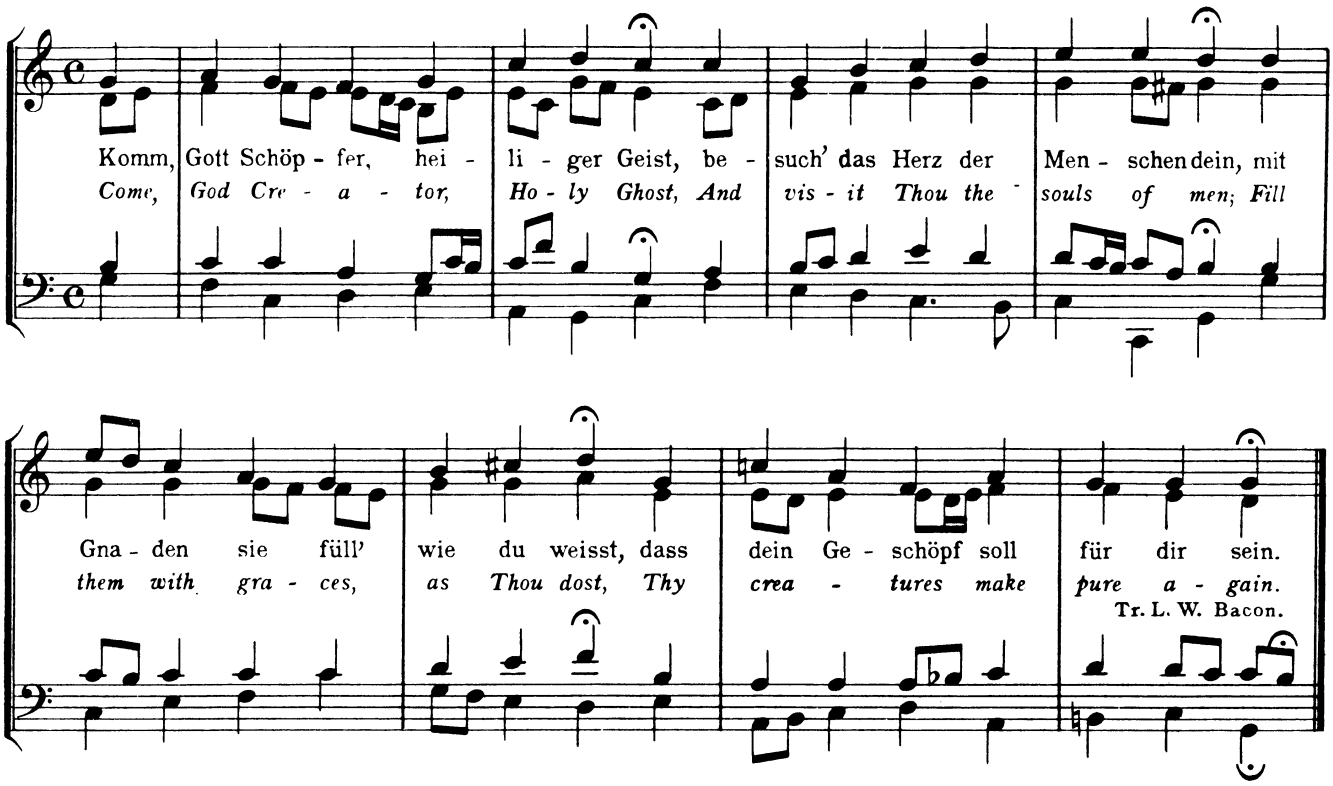
TODAY GOD'S ONLY-GOTTEN SON







KOMM, GOTT SCHÖPFER, HEILIGER GEIST



Original Key. Bach Chorals. Terry, Nº224. B.G., Nº117. Richter, Nº218. Erk, Nº255. 371 Chorals, Nº187, Bargiel, Nº155. It is also found harmonized to the first verse in Cantata "Gott der Hoffnung" which is of doubtful authenticity.

EDITIONS AND TEMPO SUGGESTIONS

B.G.	Vol. 25, p. 47	
Pet.	(only in extended form) Vol. VII, p. 2	
B. and H.	Vol. VII, p. 41	Allegro non troppo (extended form)
Nov.	Vol. XV, p. 97	Maestoso ma animato
Aug.	(only in extended form) Vol. VI, p. 814, Moderato ♩. = 56	
Bär.	Vol. I, Nº33	Nicht zu lebhaft ♩. = 63
Guil. tempo		Tempetueux 60 = ♩.

REFERENCES

Schweitzer, Bach I, p. 288
Spitta, Bach I, p. 611
Grace, O.W.B., p. 267
Mayrhofer, B.S., p. 140

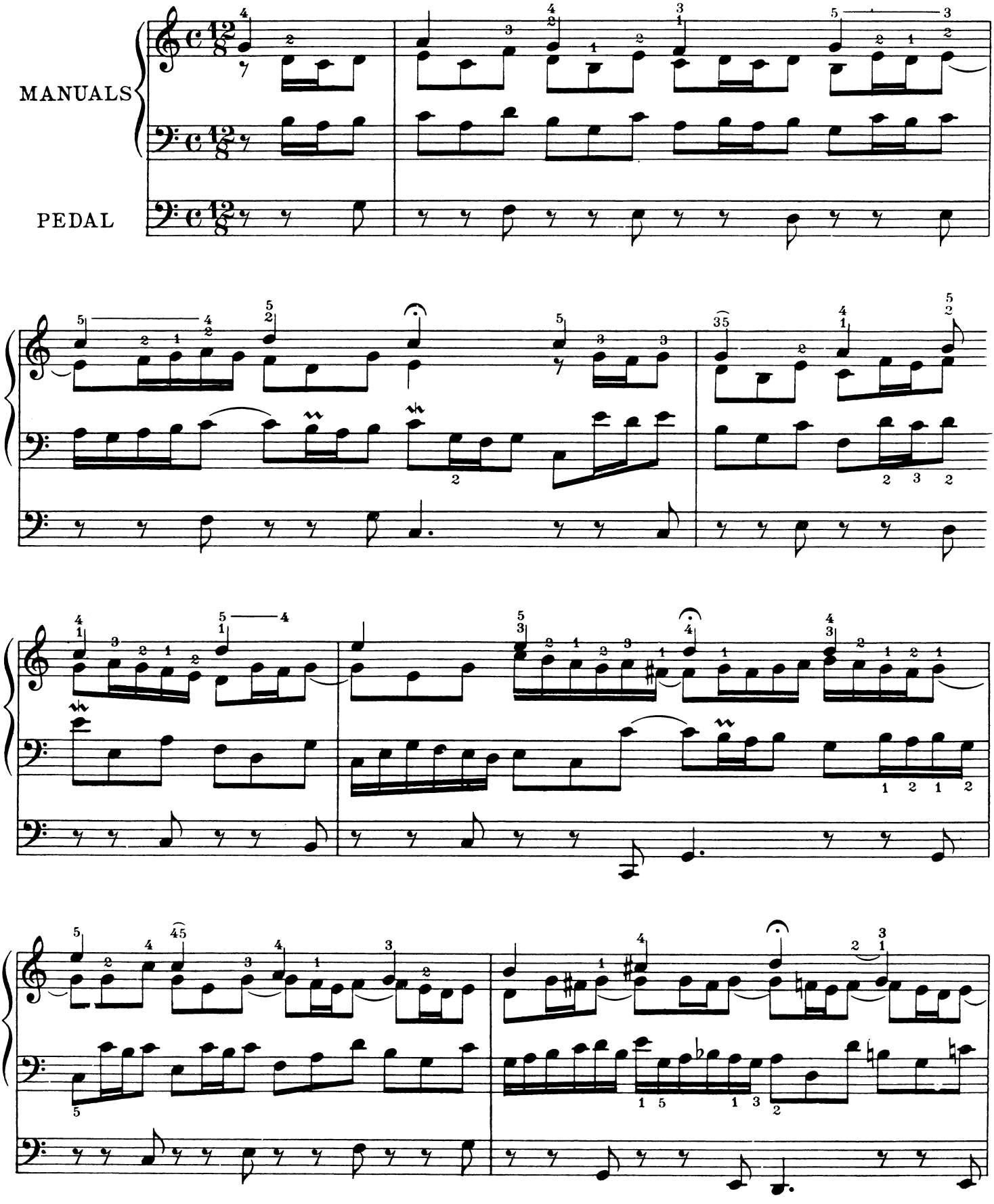
SUGGESTIONS FOR INTERPRETATION

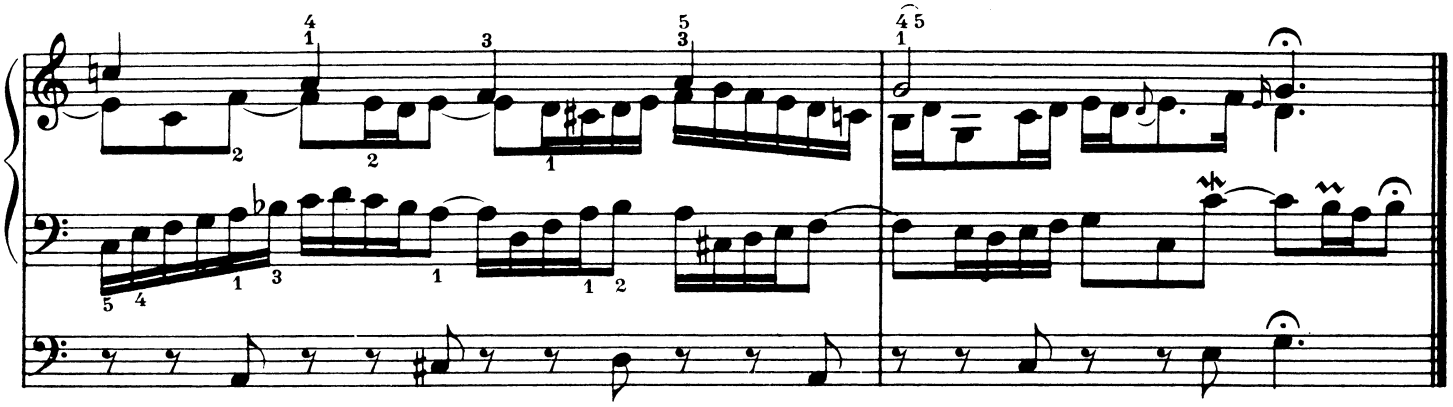
This is the only prelude of its type in the Liturgical year. In the set of Eighteen Large Choral Preludes this same prelude appears with the additional setting of the second verse in which the melody appears in the pedals, and a treatment typical with Bach, when he wishes to symbolize the Holy Ghost as appearing in a reviving wind, is given to the manuals. Some editions present only the extended version. By taking the first eight measures of the larger version one has the Liturgical year version.

The melody appears in the upper voice. A peculiarity of the bass is the falling of the detached pedal note upon the last beat of the group; the only exception being the end of each line where the pedal note appears on the accented beat.

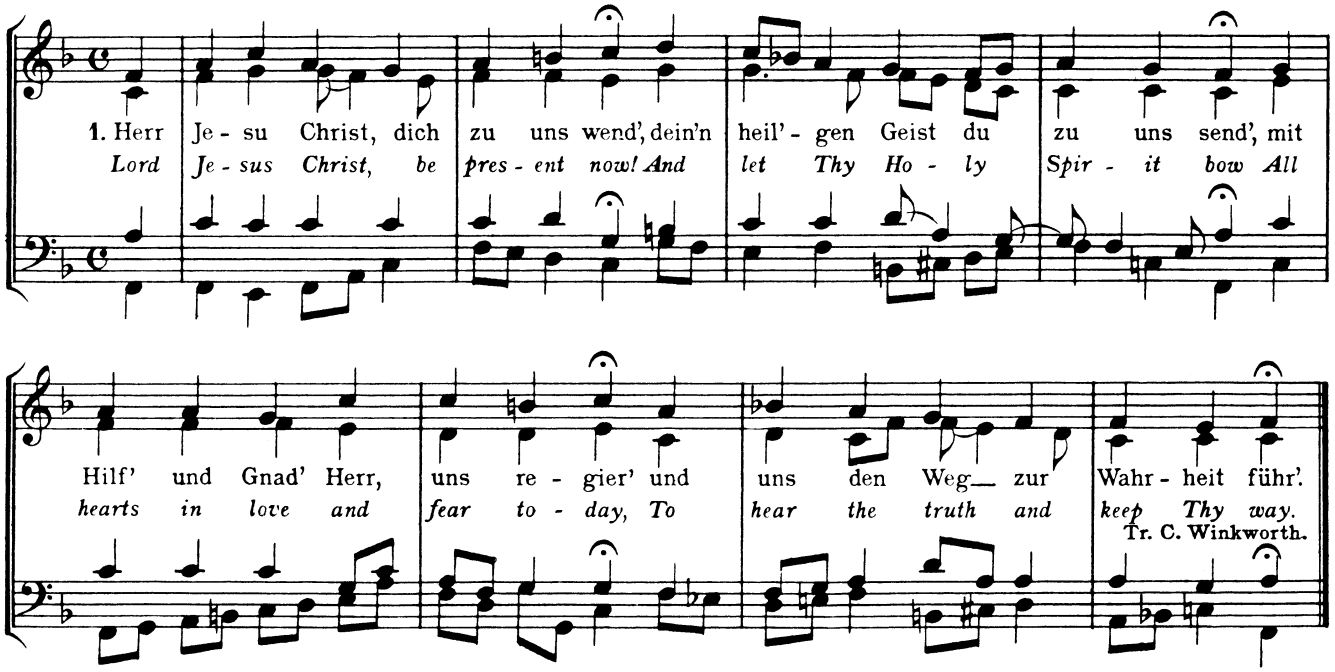
Registration: broad full tone with plenty of action in the movement.

33. KOMM, GOTT SCHÖPFER, HEILIGER GEIST
COME, GOD CREATOR, HOLY GHOST





HERR JESU CHRIST, DICH ZU UNS WEND'



Original Key, G major. Bach Chorals. Terry, Nº 142. B. G., Nº 79. Richter, Nº 139. 371 Chorals, Nº 136. Bargiel, Nº 125.

EDITIONS AND TEMPO SUGGESTIONS

B. G.	Vol. 25, p. 48	
Pet.	Vol. V, p. 28	
B. and H.	Vol. VII, p. 30	Allegro moderato
Nov.	Vol. XV, p. 99	Moderato
Aug.	Vol. VIII, p. 979	Andante tranquillo
Bär.	Vol. I, Nº 34	♩ = 56
Guil. tempo		Assez animé 88 = ♪

REFERENCES

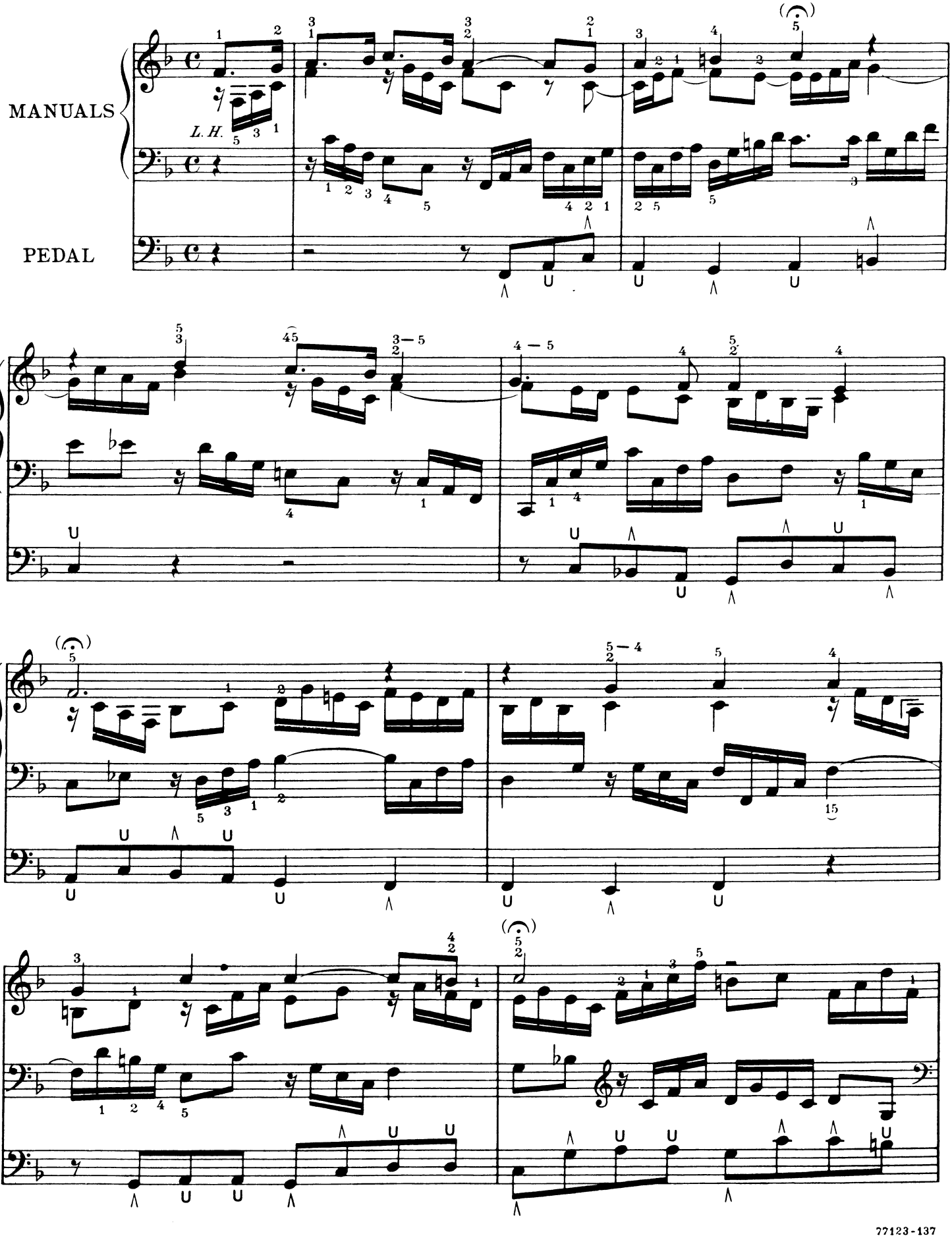
Schweitzer, Bach II, p. 68
Mayrhofer, B. S., p. 140

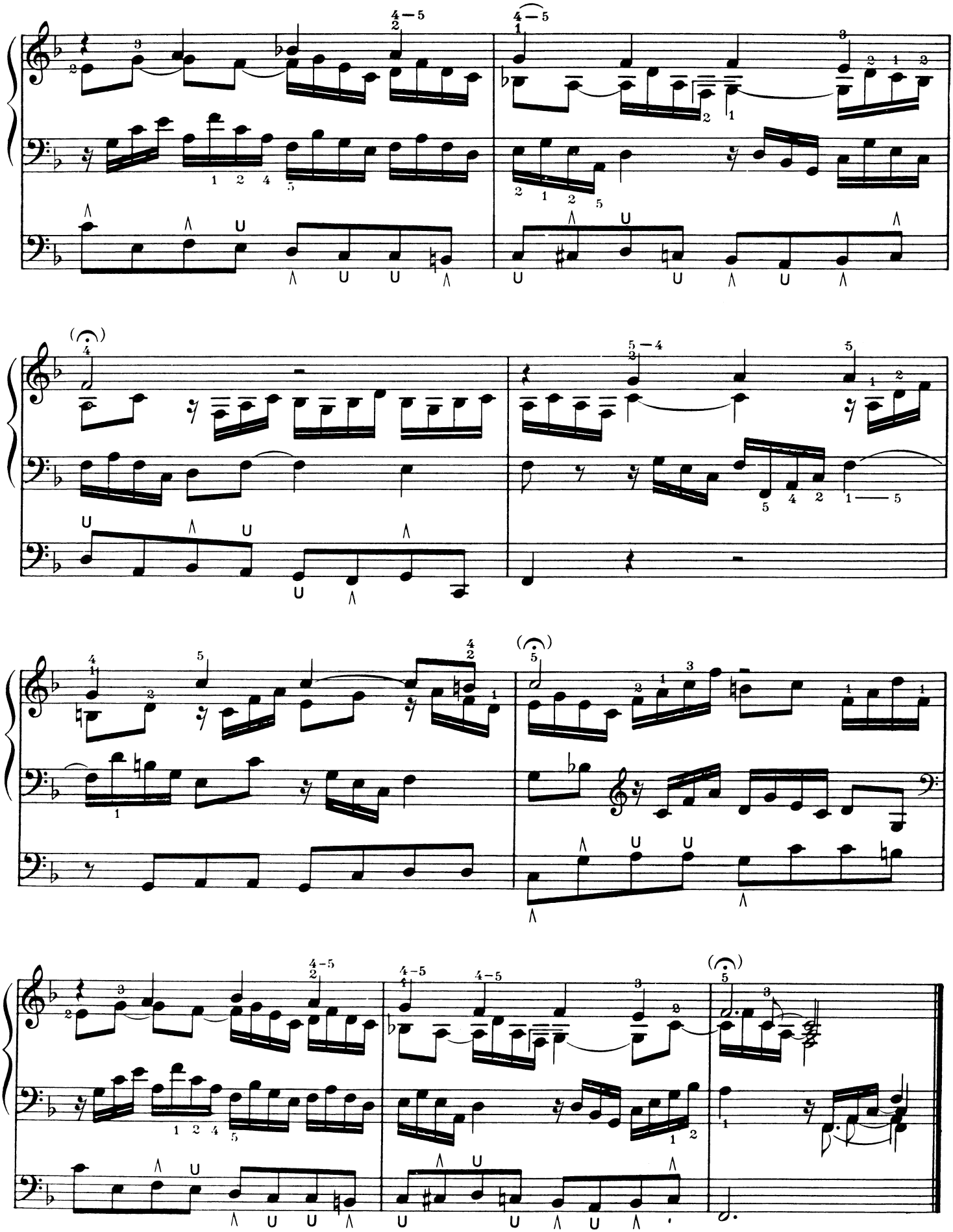
SUGGESTIONS FOR INTERPRETATION

In this prelude the polyphonic background is built upon the three opening notes of the Choral which form a broken triad. The pedal part throughout is a free treatment of the melody of the choral in diminution. By using such means, Bach usually arrived at a beautiful unification of the composition. Because of this unity it is perhaps better to play this prelude on one manual with a mild, luscious combination of stops.

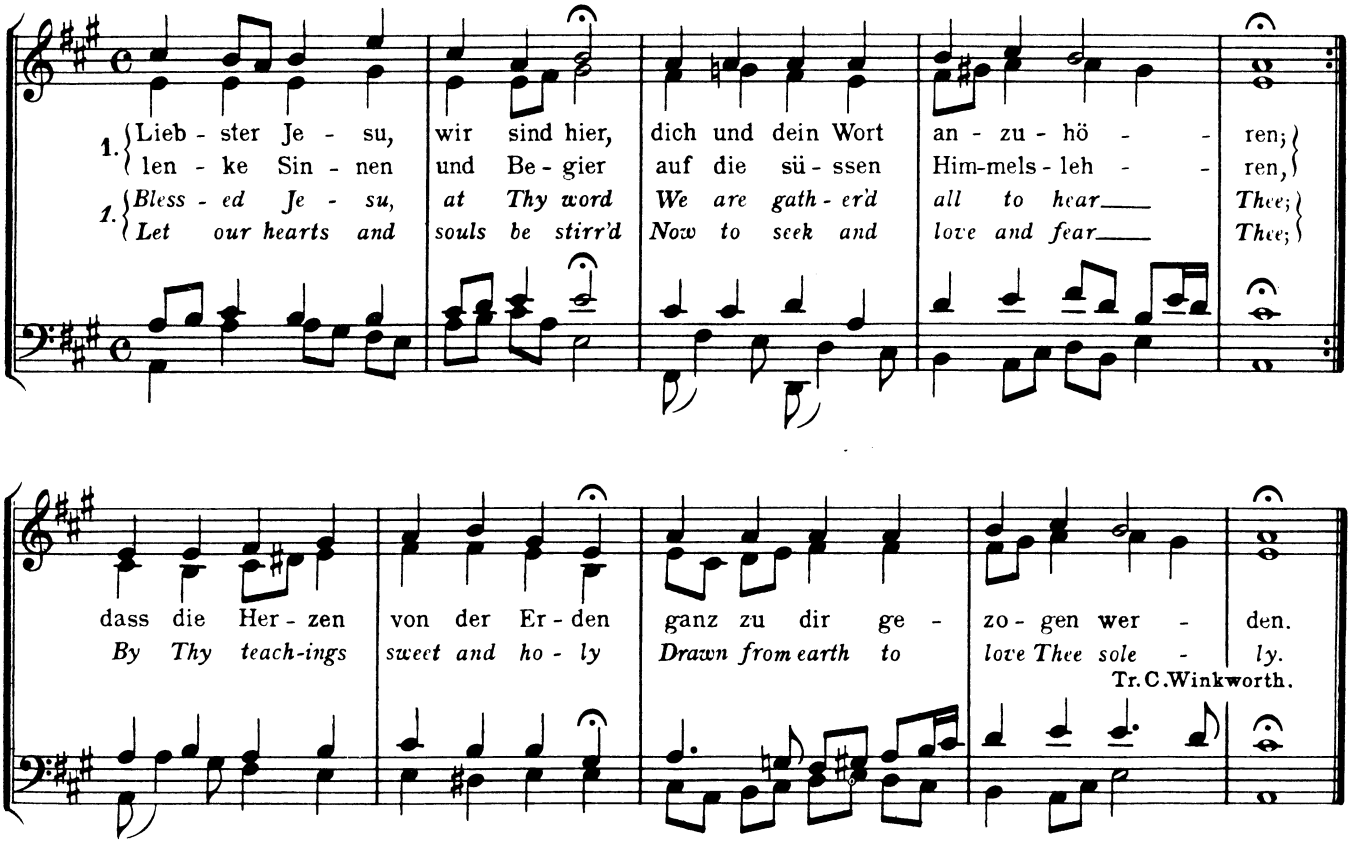
34. HERR JESU CHRIST, DICH ZU UNS WEND'

LORD JESUS CHRIST, BE PRESENT NOW





LIEBSTER JESU, WIR SIND HIER



Original in Key of G. Bach Chorals. Terry, No 235a. B.G., No 120, Richter, No 228. 371 Chorals, Nos. 131 and 328. Bargiel, No 123.

EDITIONS AND TEMPO SUGGESTIONS

	A.		B.	
B.G.	Vol. 25, p. 49		25, p. 50	
Pet.			V, p. 40	
B. and H.	Vol. VII, p. 42,	Andante cantabile	VII, p. 42,	Andante cantabile
Nov.	Vol. XV, p. 101,		XV, p. 102,	Tranquillo
Aug.			VIII, p. 1033,	Andante
Bär.	Vol. I, No 35	♩=63	I, No 35b	♩=63
Guil. tempo		Tranquillo 72=♪		Tranquillo 72=♪

REFERENCES

Grace, O. W. B., p. 131
Wolfrum, Bach I, p. 154
Mayrhofer, B. S., p. 140

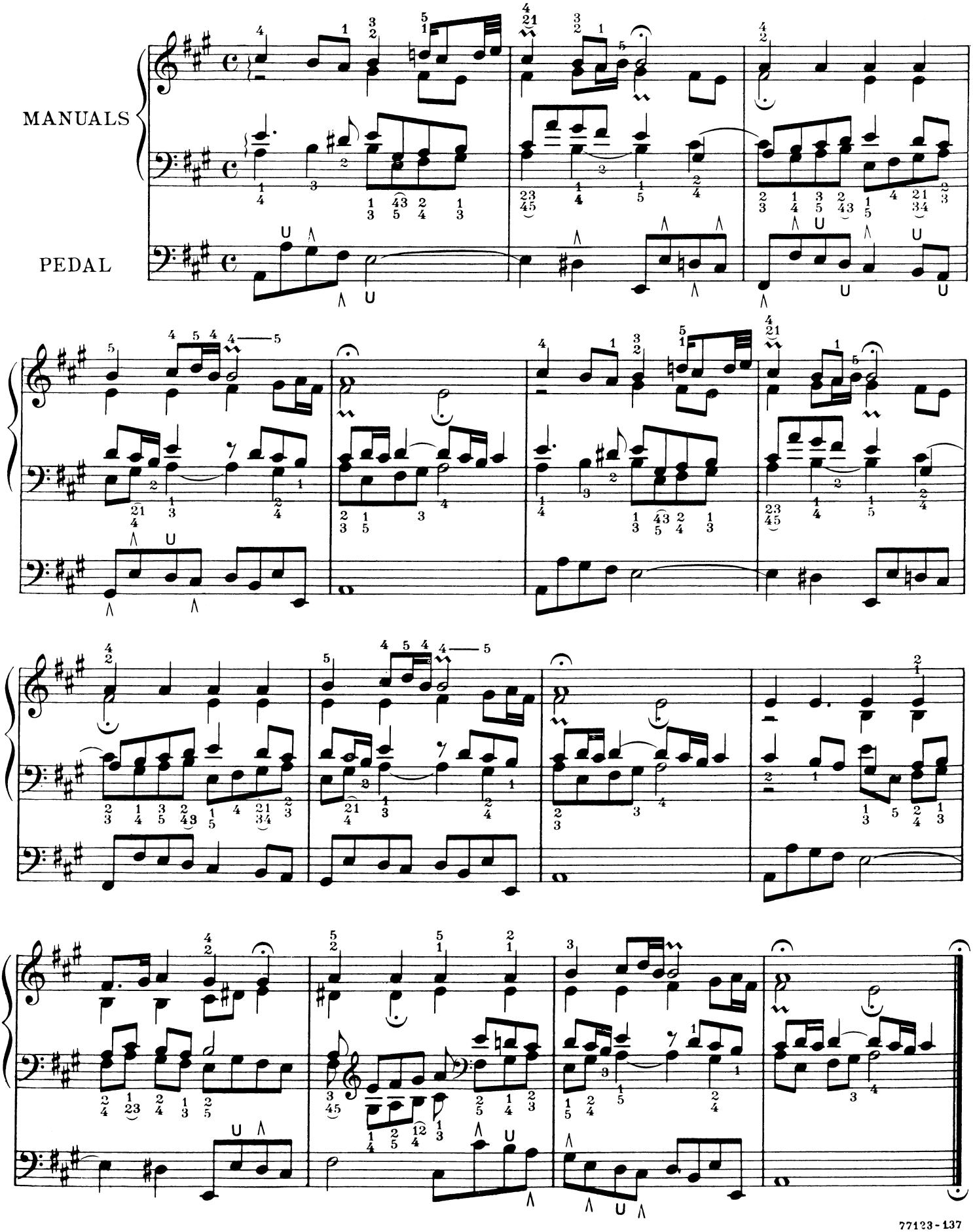
SUGGESTIONS FOR INTERPRETATION

Bach presents here two versions of this prelude, the second of which he marked "distinctius." They are very similar, the first one being a trifle more ornate than the second in the first half. Both are written with the melody appearing as a canon of the fifth in the upper two parts. Select a light reed for this with a background of flutes or soft foundation stops for the accompaniment. These are beautiful settings of a beautiful choral. An interesting comparison is offered in the ornate treatment of the same choral in another version found among the group of miscellaneous preludes of the different editions.

35a. LIEBSTER JESU, WIR SIND HIER

BLESSED JESU, AT THY WORD

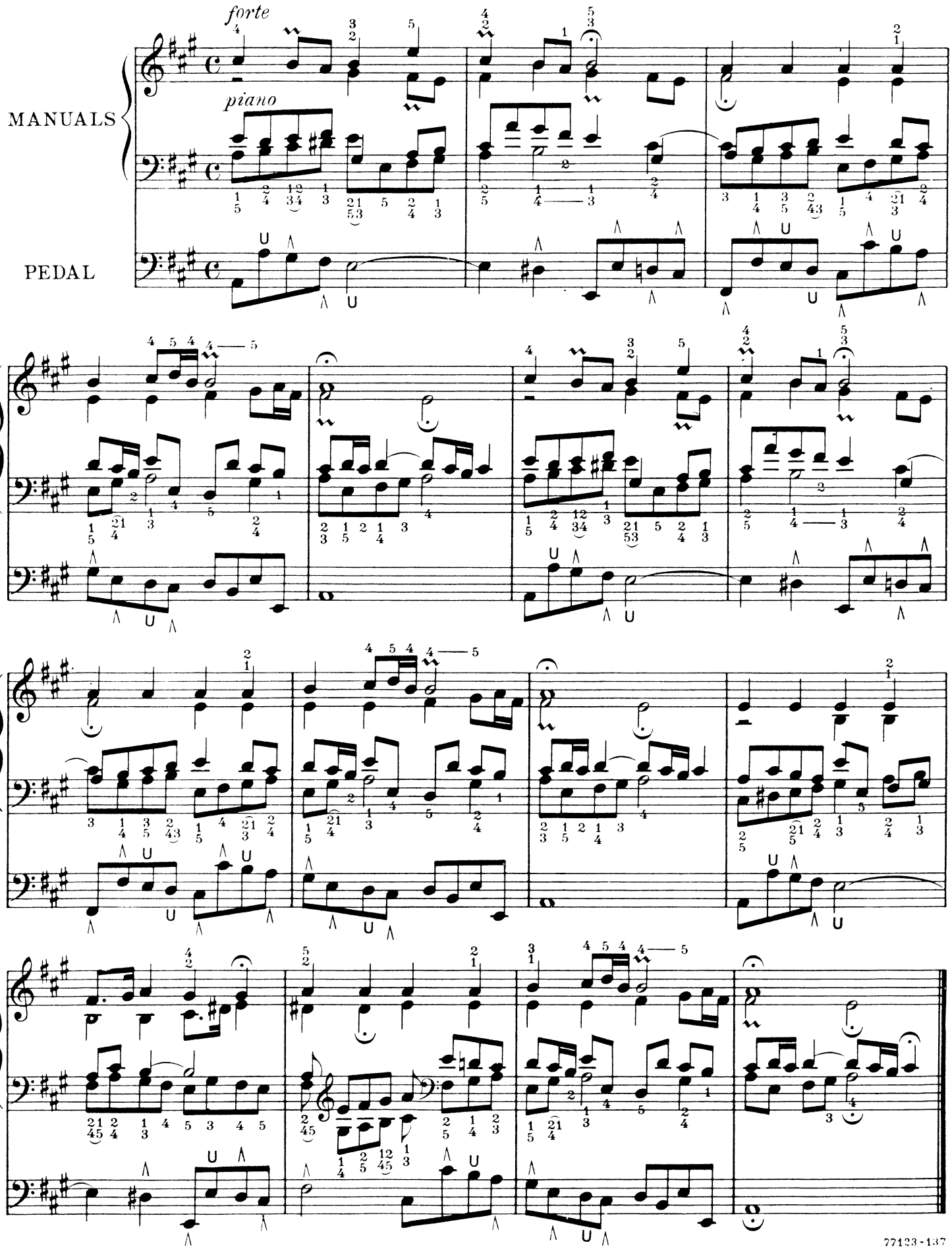
in Canone alla Quinta a 2 Clav. e Pedale



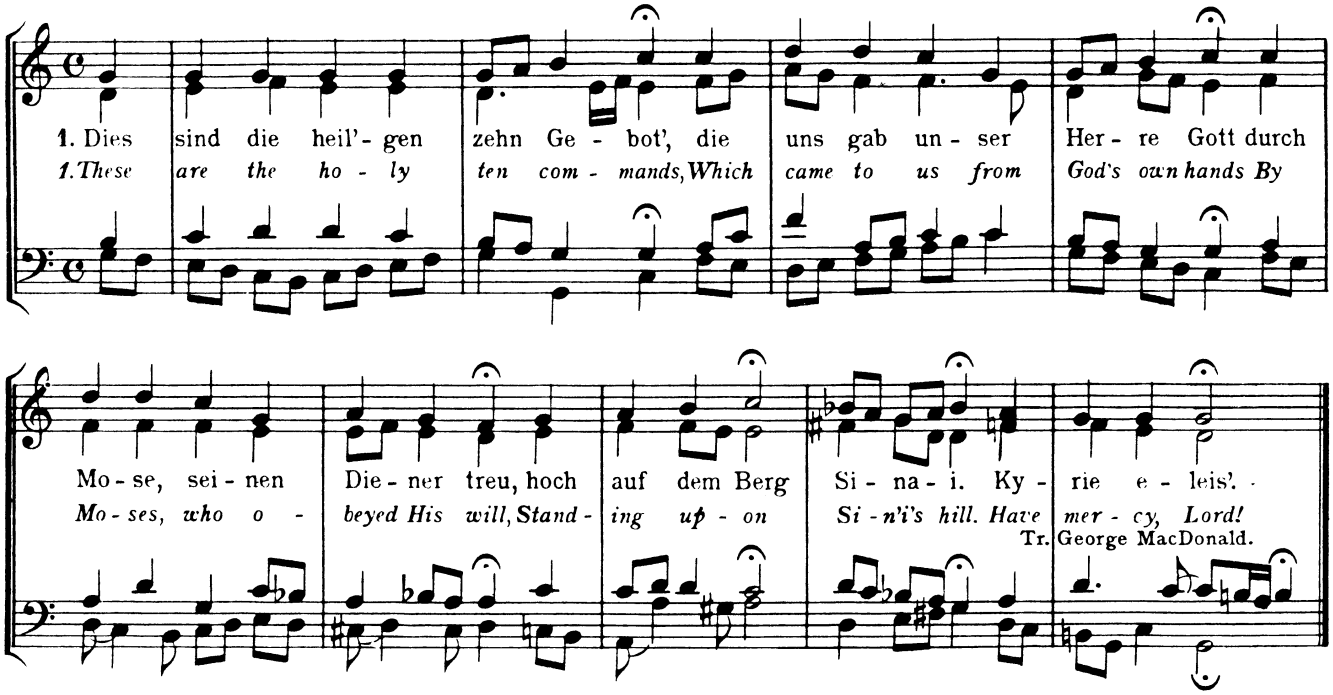
35b. LIEBSTER JESU, WIR SIND HIER

BLESSED JESU, AT THY WORD

distinctius



DIES SIND DIE HEIL'GEN ZEHN GEBOT'



Original Key. Bach Chorals. Terry, No 69. B. G., No 45, Richter, No 66. 371 Chorals, No 127. Bargiel, No 118.

EDITIONS AND TEMPO SUGGESTIONS

B. G.	Vol. 25, p. 50	
Pet.	Vol. V, p. 14	
B. and H.	Vol. VII, p. 18	Allegro non troppo
Nov.	Vol. XV, p. 105	Andante con moto
Aug.	Vol. VIII, p. 994	Moderato
Bär.	Vol. I, No 36	♩ = 48
Guil. tempo		Allegro 80 = ♩

REFERENCES

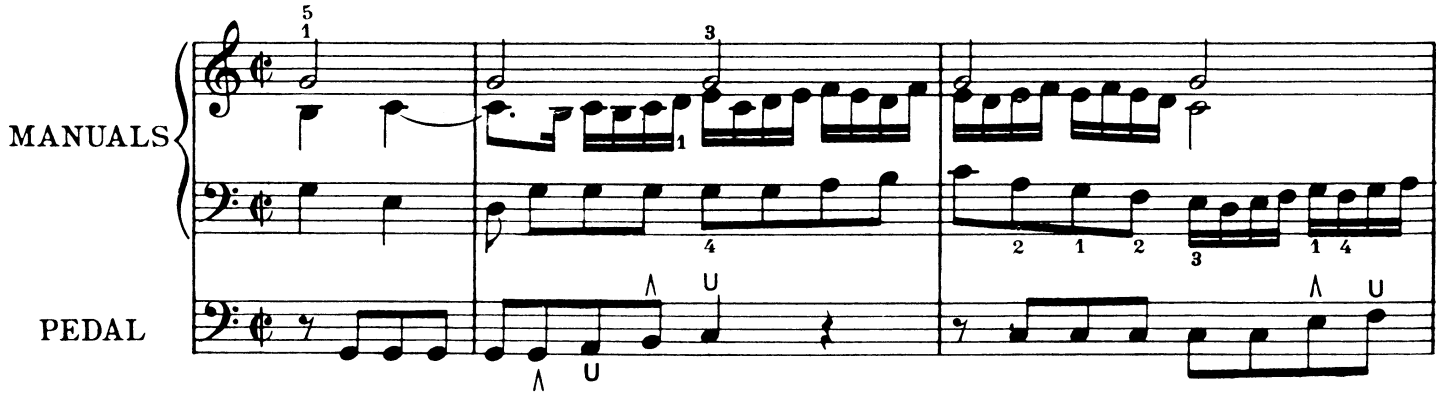
Schweitzer, Bach II, pp. 59 and 67
Grace, O. W. B., p. 122
Wolfrum, Bach I, p. 154
Mayrhofer, B. S., p. 141

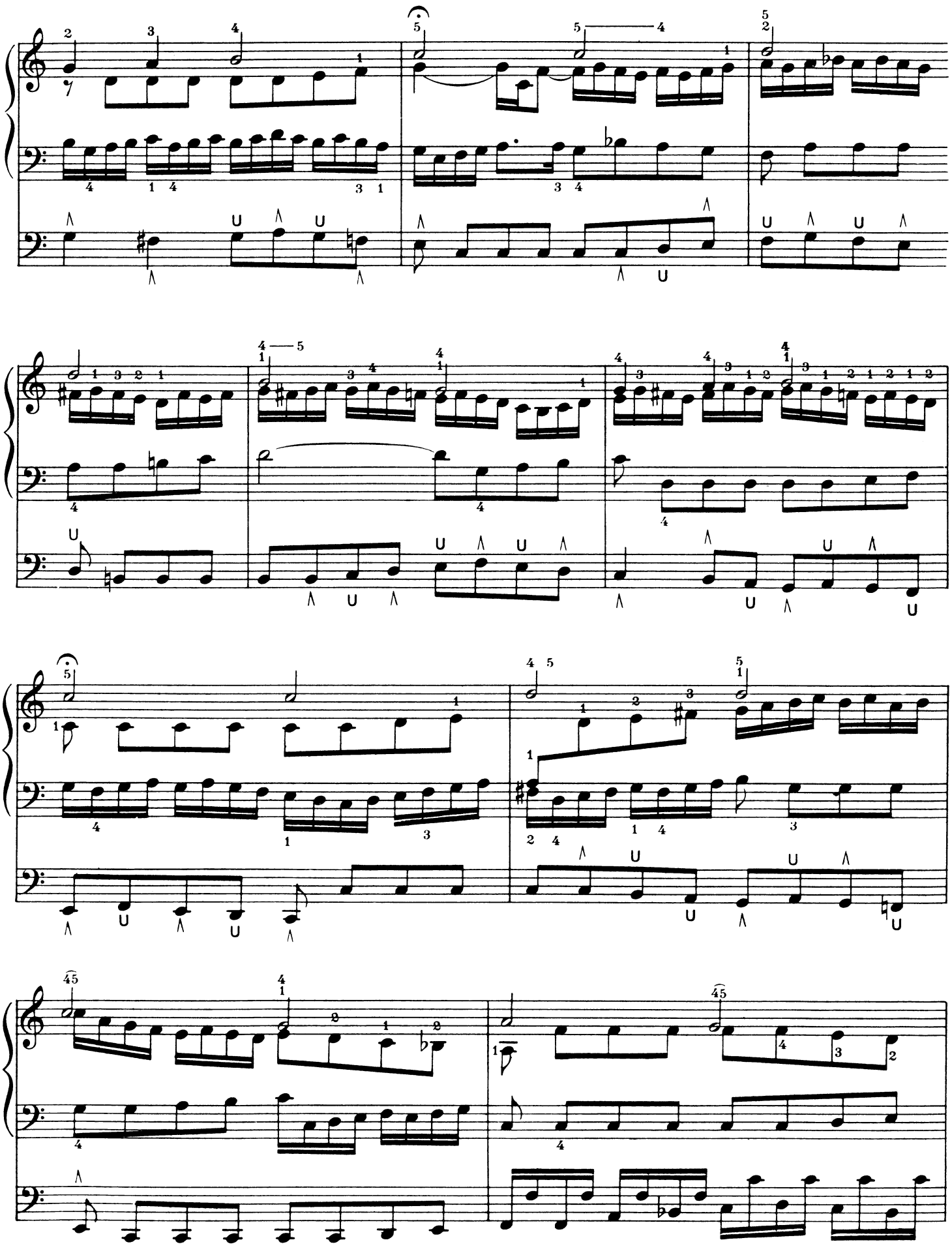
SUGGESTIONS FOR INTERPRETATION

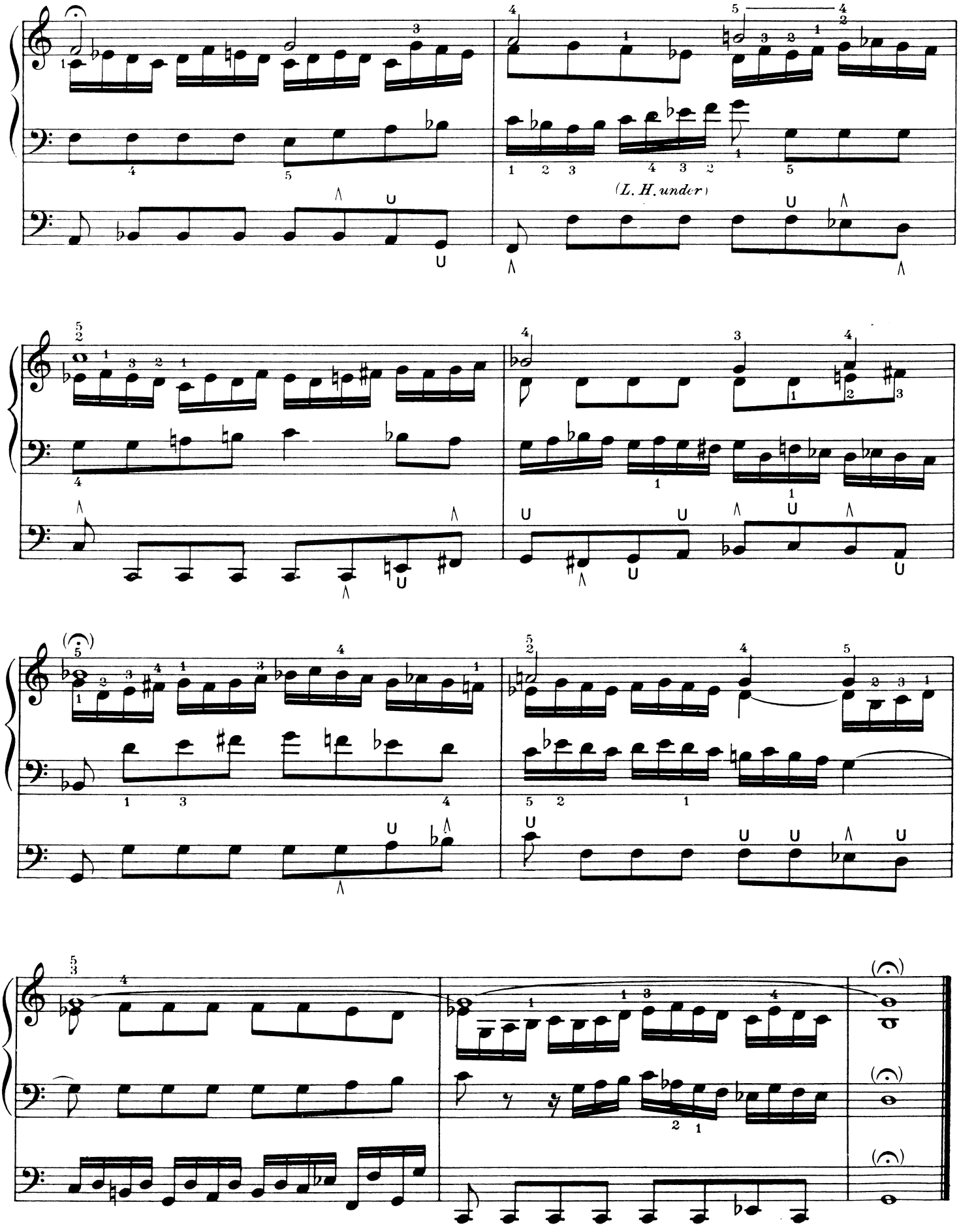
A sturdy composition in which, against the choral melody placed in the upper voice, is arranged a polyphonic background which is based largely upon a theme, consisting of the opening notes of the choral melody both in original order and in contrary motion. The repeated note plays a prominent part in this and should be given special attention for clearness. Select a fairly large tonal combination.

36. DIES SIND DIE HEIL'GEN ZEHN GEBOT'

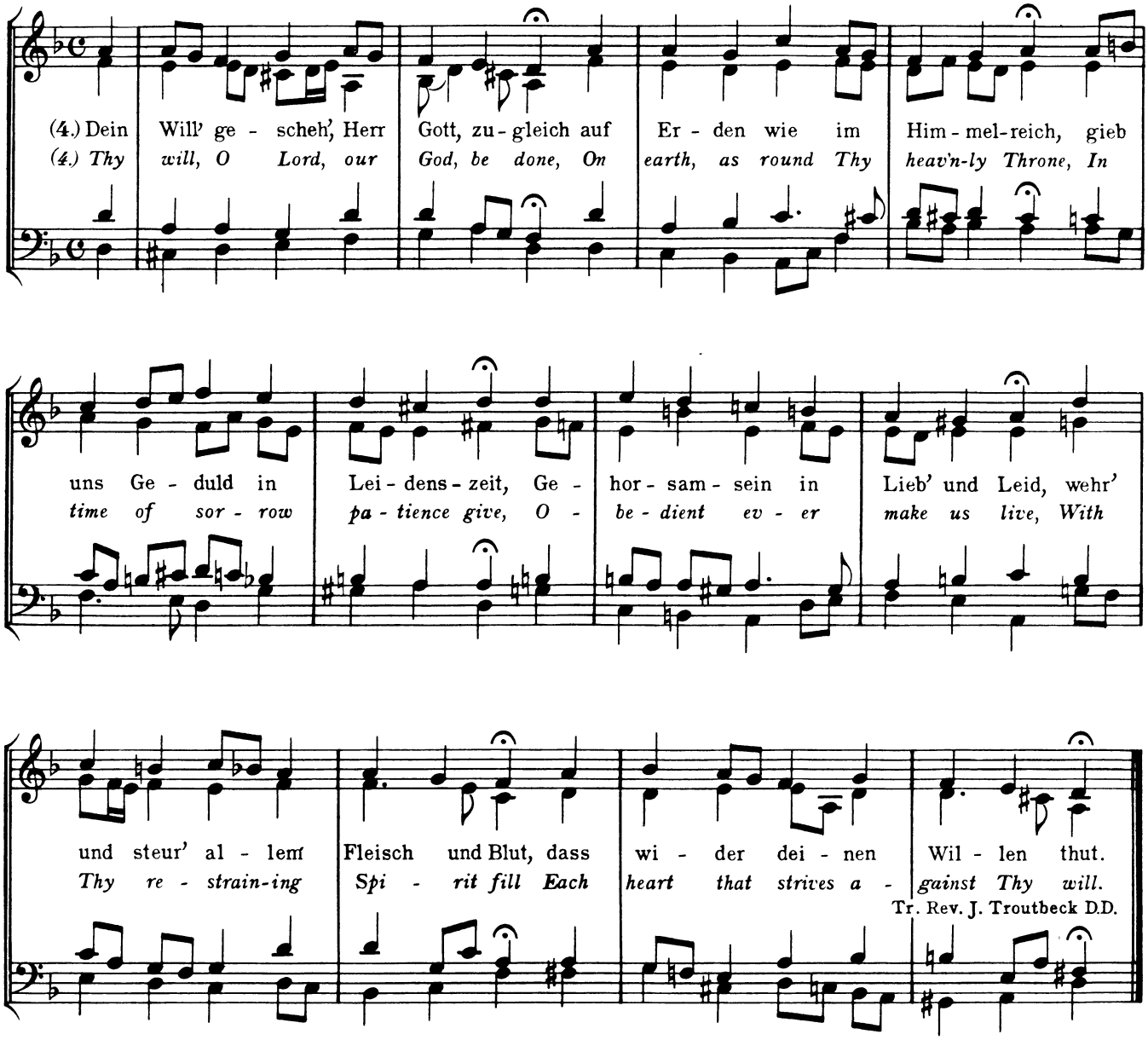
THESE ARE THE HOLY TEN COMMANDS






(L. H. under)

VATER UNSER IM HIMMELREICH



Original Key. From St. John's Passion, Pt. I. It is also found set to the sixth verse, "Heut' lebst du, heut' bekehre dich" in Cantata No102, "Herr, deine Augen sehen'; also set to the seventh verse, "Leit' uns mit deiner rechten Hand." in Cantata No101, "Nimm von uns, Herr." The seventh verse is also set in Cantata No90, "Es reifet euch ein schrecklich Ende."

1. Vater unser im Himmelreich,
Der du uns alle heissest gleich
Brüder sein und dich rufen an
Und willst das Beten von uns ha'n:
Gib, dass nicht bet' allein der Mund;
Hilf, dass es geh' aus Herzens Grund.

1. Our Father in the heaven Who art,
Who tellest all of us, in heart
Brothers to be, and on Thee call
And wilt have prayer from one and all,
Grant that the mouth not only pray,
From deepest heart O help its way.

Tr. George MacDonald.

EDITIONS AND TEMPO SUGGESTIONS

B. G.	Vol. 25, p. 52	
Pet.	Vol. V, p. 52	
B. and H.	Vol. VII, p. 51	Andante tranquillo
Nov.	Vol. XV, p. 107	Lento non troppo
Aug.	Vol. VIII, p. 964	Andante tranquillo
Bär.	Vol. I, № 37	♩= 40
Guil. tempo		Lento 72 = ♪

REFERENCES

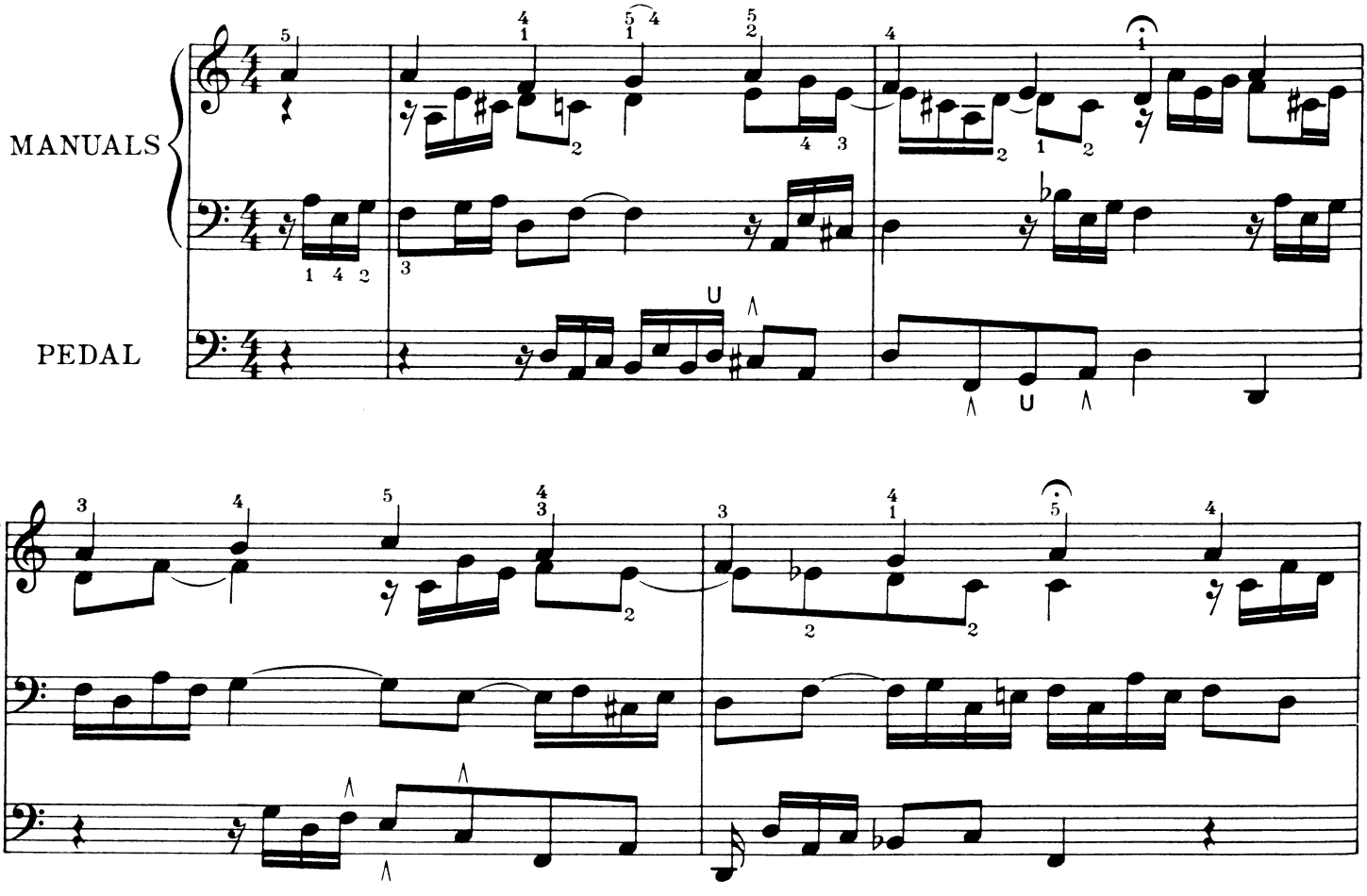
Schweitzer, Bach II, p. 64
Mayrhofer, B. S. p. 141

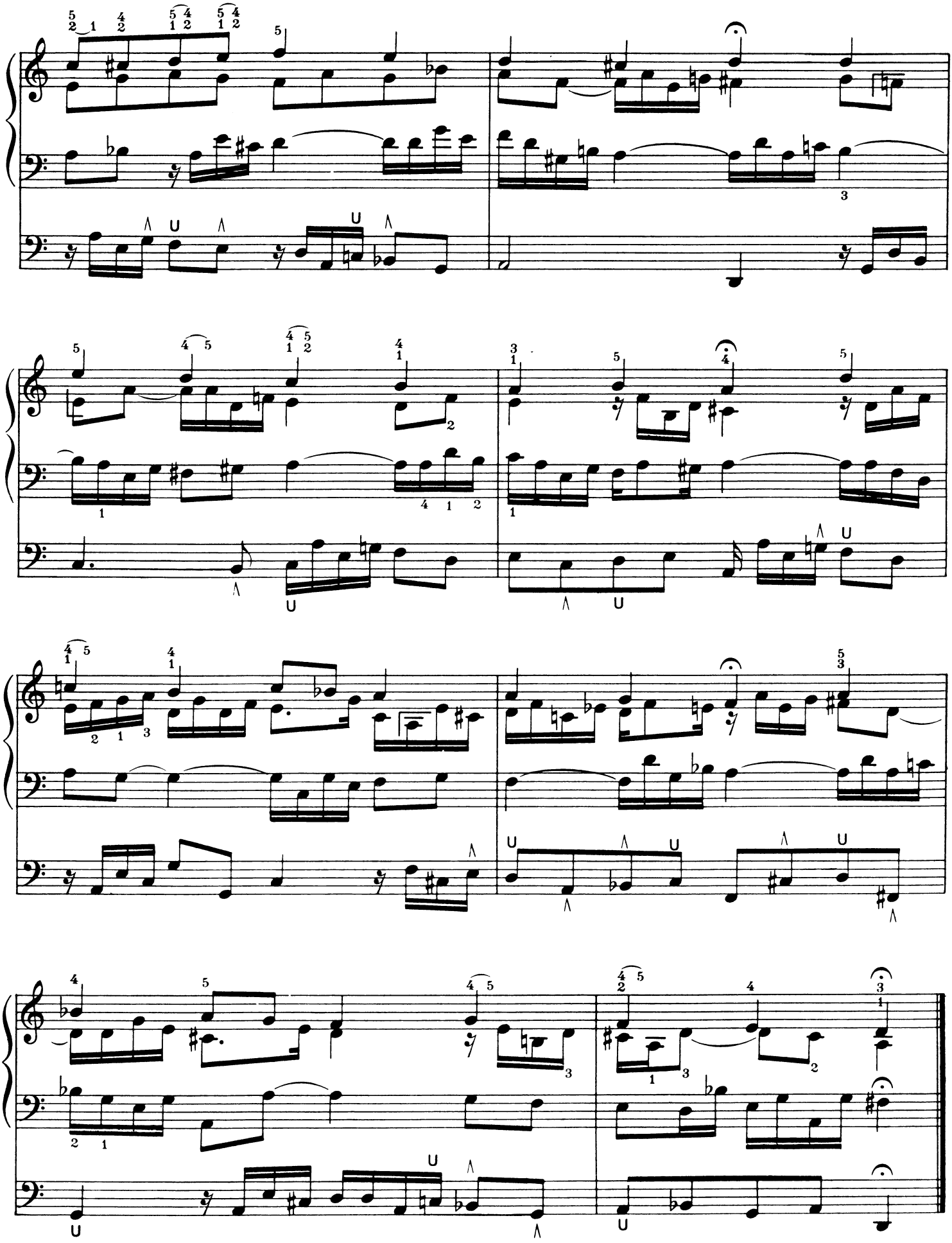
SUGGESTIONS FOR INTERPRETATION

A beautiful and intimate composition which is dominated by a short four note motive, which is used in its original position and in its inversion. There is scarcely a beat in which it does not appear and it lends to the composition a perfection of unity which is remarkable. A baekground of soft flutes is suggested for this piece which should be played with the atmosphere of prayer and worship.

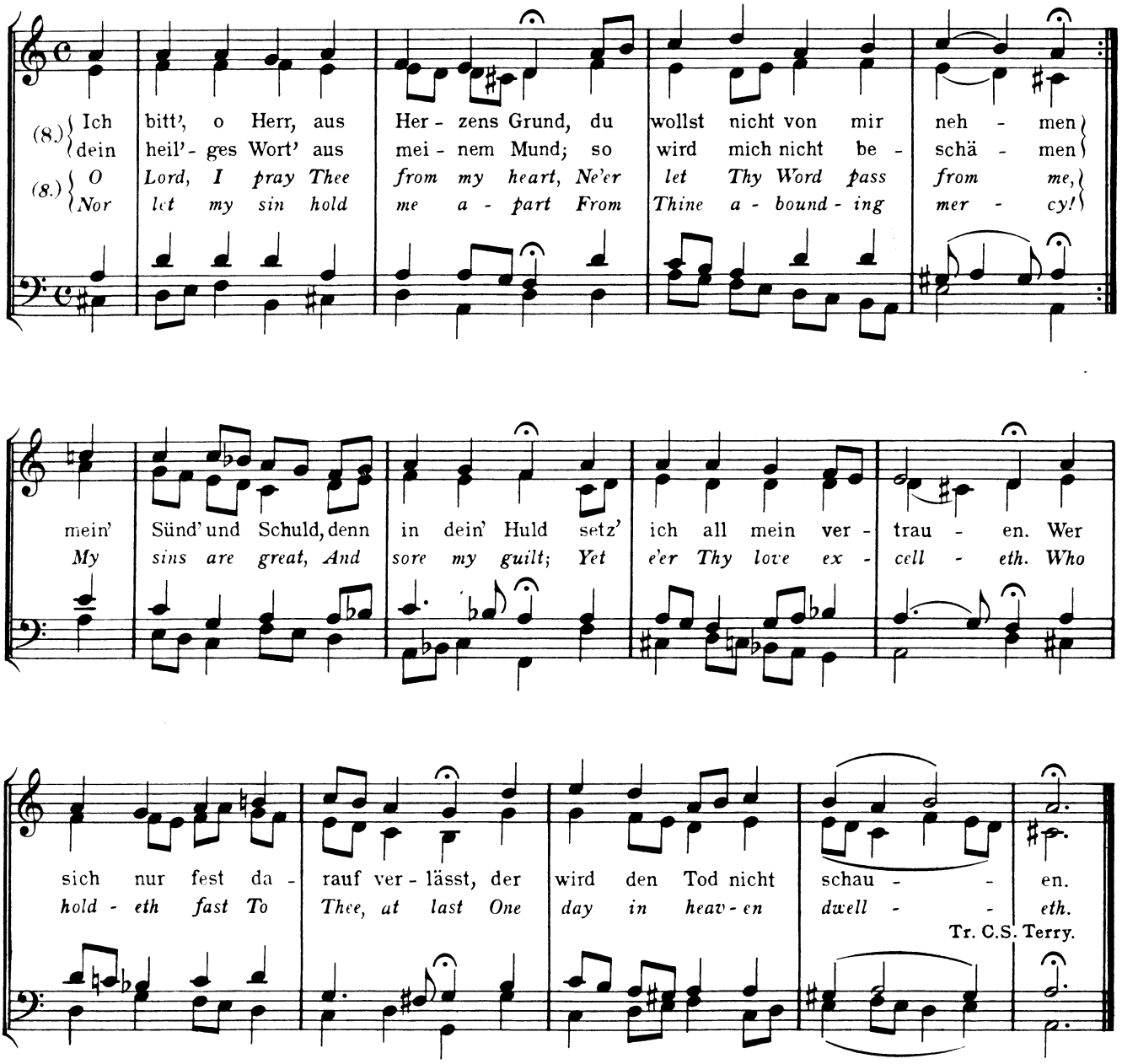
37. VATER UNSER IM HIMMELREICH

OUR FATHER IN THE HEAVEN WHO ART





DURCH ADAM'S FALL IST GANZ VERDERBT



Original Key, G minor. From Cantata No 18, "Gleichwie der Regen und der Schnee."

1. Durch Adams Fall ist ganz verderbt
Menschlich' Natur und Wesen;
Dasselb' Gift ist auf uns geerbt,
Dass wir nicht konnt'n genesen
Ohn' Gottes Trost,
Der uns erlöst
Hat von dem grossen Schaden,
Darein die Schlang'
Evan bezwang,
Gott's Zorn auf sich zu laden.

1. When Adam fell, the human race
Was doomed to condemnation;
Bereft were we of innocence,
Sin's poison wrought destruction,
But thanks to God,
Who spares the rod,
From death have we been taken.
The Serpent Eve
Didst once deceive
Beholds his power shaken.

Tr. C. S Terry.

EDITIONS AND TEMPO SUGGESTIONS

B.G.	Vol. 25, p.53	
Pet.	Vol. V, p.15	
B.and H.	Vol. VII, p.20	Lento assai
Nov.	Vol. XV, p.109	Lento
Aug.	Vol. VIII, p.986	Lento
Bär.	Vol. I, №38	♪=58
Guil. tempo		Lento 46=♪

REFERENCES

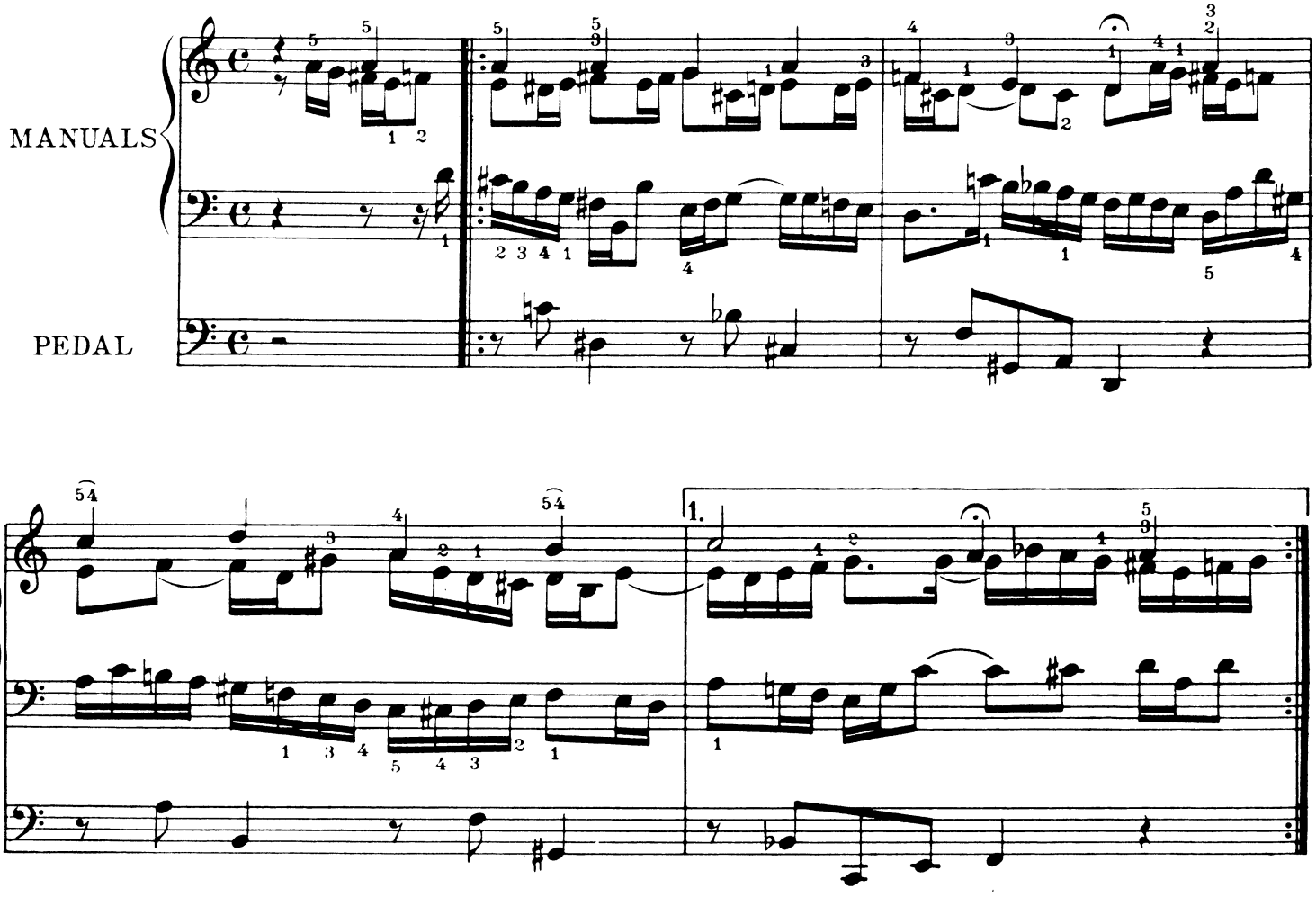
Grace, O.W.B., p.119
Pirro, Bach, p.60
Wolfrum, Bach I, p.154
Mayrhofer, B.S., p.141
Schweitzer, Bach, II, pp. 3, 56, 83

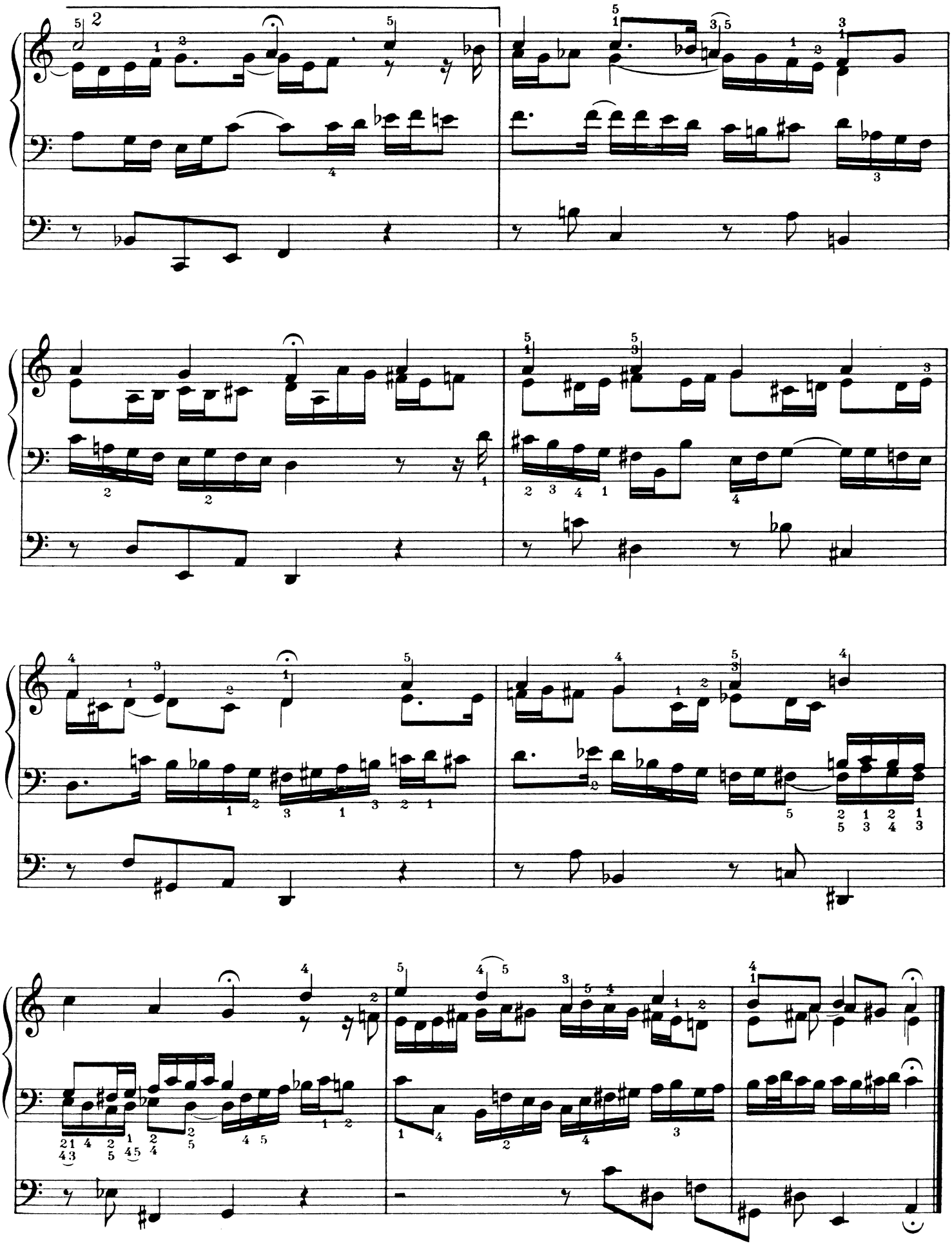
SUGGESTIONS FOR INTERPRETATION

Schweitzer speaks of the descending skips of a seventh in the pedal as a pictorial attempt to portray the "fall" of Adam. The joy motive consisting of a longer and two shorter notes was probably suggested by the words, "Gottes Trost der uns erlöst." Select medium heavy foundation stops with a dominating pedal to bring out the unusual skips in the latter.

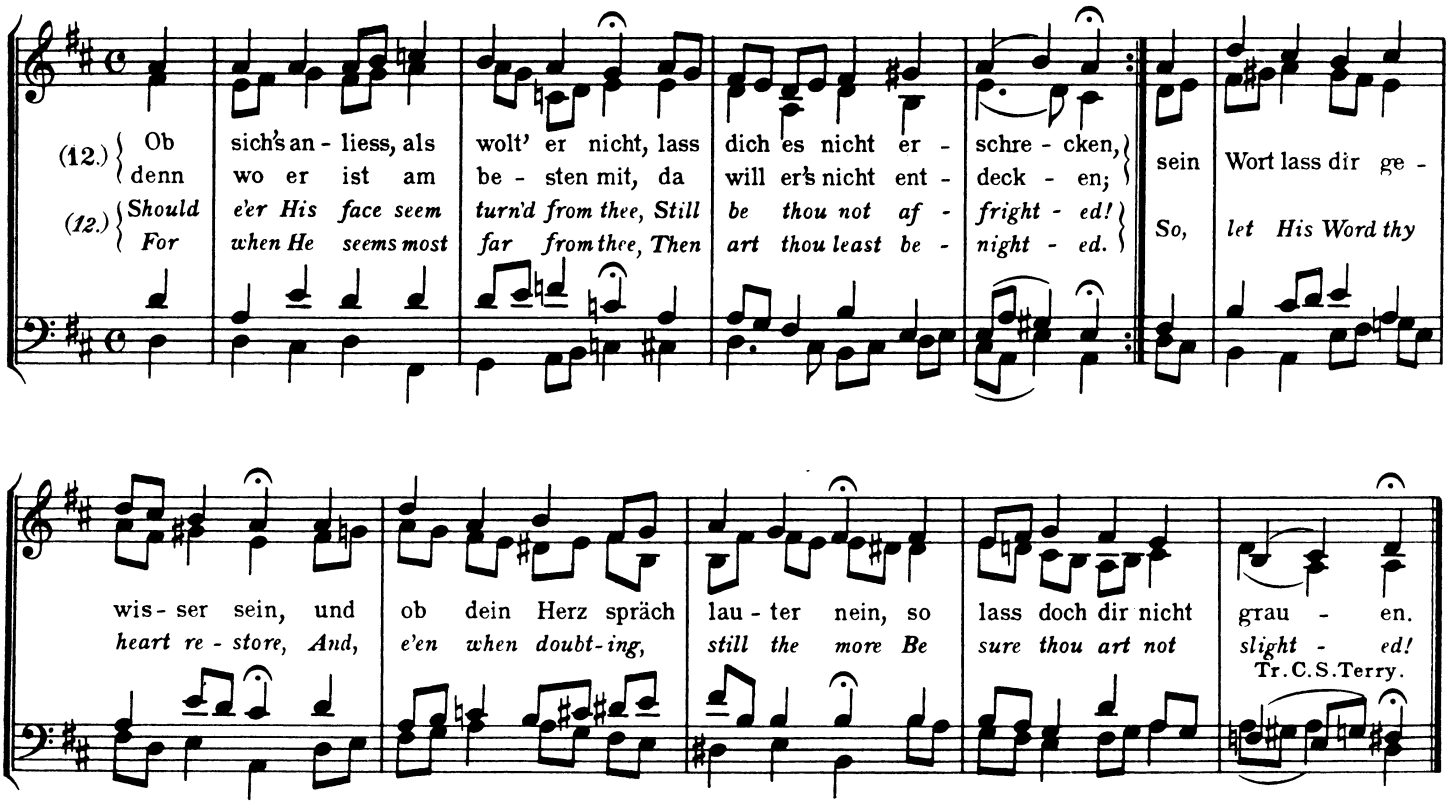
38. DURCH ADAM'S FALL IST GANZ VERDERBT

WHEN ADAM FELL, THE HUMAN RACE





ES IST DAS HEIL UNS KOMMEN HER



Original in E major. Cantata No9, "Es ist das Heil." Also found set to the eleventh verse in Cantata No86, "Wahrlich, ich sage euch." Also the twelfth verse in Cantata No155, "Mein Gott, wie lang', ach lange!" The fourth and ninth verses in Cantata No117, "Sei Lob und Ehr'" Also as one of three wedding chorals.

1. Es ist das Heil uns Kommen her
Von Gnad' und lauter Güte;
Die Werk', helfen nimmermehr,
Sie mögen nicht behüten;
Der Glaub' sieht Jesum Christum an;
Der hat g'nug für uns all' gethan,
Er ist der Mittler worden.

1. Salvation now is come to earth,
Bounty and grace bestowing,
No man by works can prove his worth,
Or win by his own doing,
'Tis faith sees Jesus Christ alone,
Who for our sins did once atone;
To God His Manhood joined us.

Tr. C. S. Terry.

EDITIONS AND TEMPO SUGGESTIONS

B. G.	Vol. 25, p. 54	
Pet.	Vol. V, p. 18	
B. and H.	Vol. VII, p. 23	Allegro non troppo
Nov.	Vol. XV, p. 111	Andante maestoso
Aug.	Vol. VIII, p. 1006	Allegro giocoso
Bär.	Vol. I, No 39	Kraftvoll bewegt 72=♩
Guil. tempo		Andante 72=♪

REFERENCES

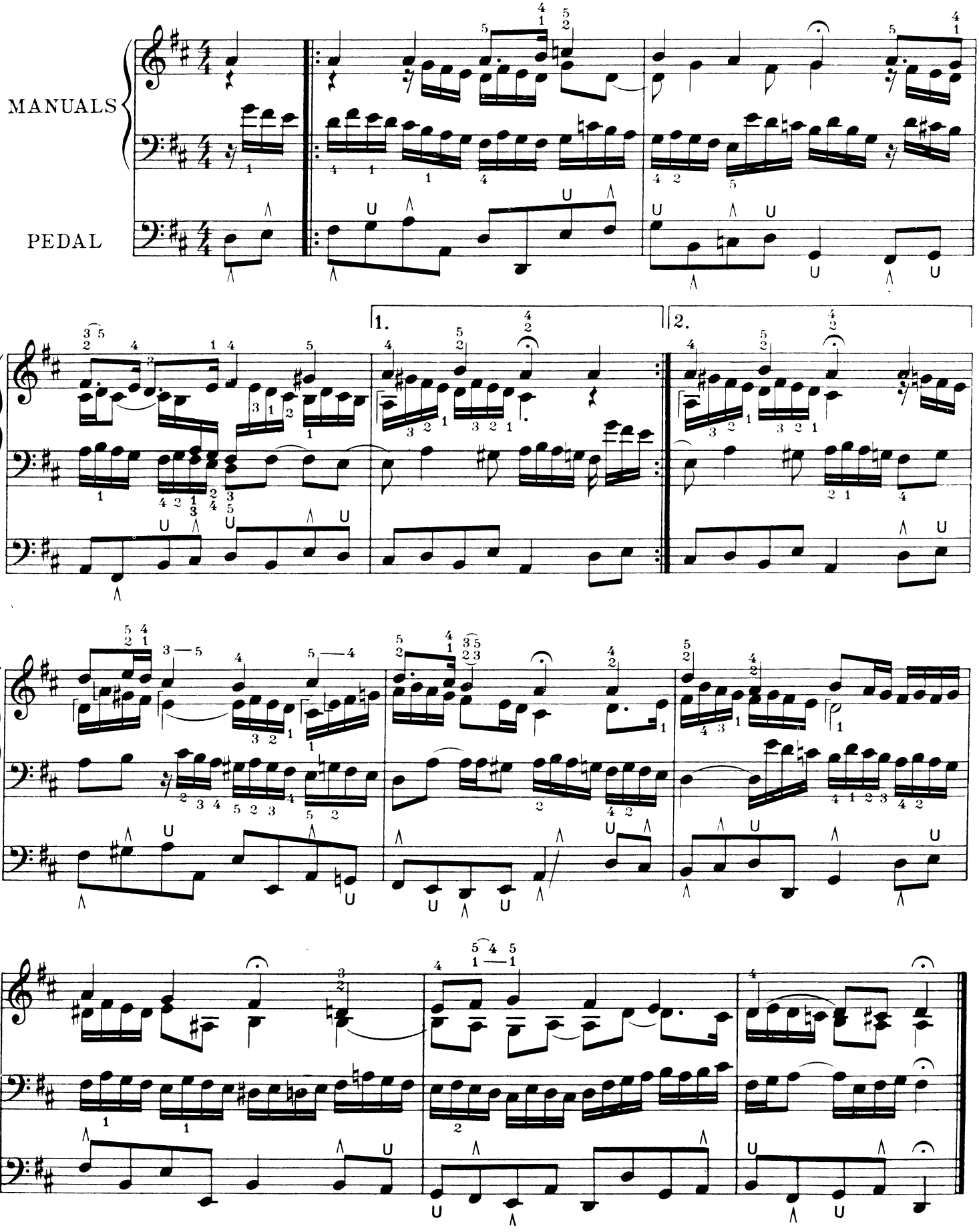
Schweitzer, Bach II, p. 65
Mayrhofer, B. S., p. 141

SUGGESTIONS FOR INTERPRETATION

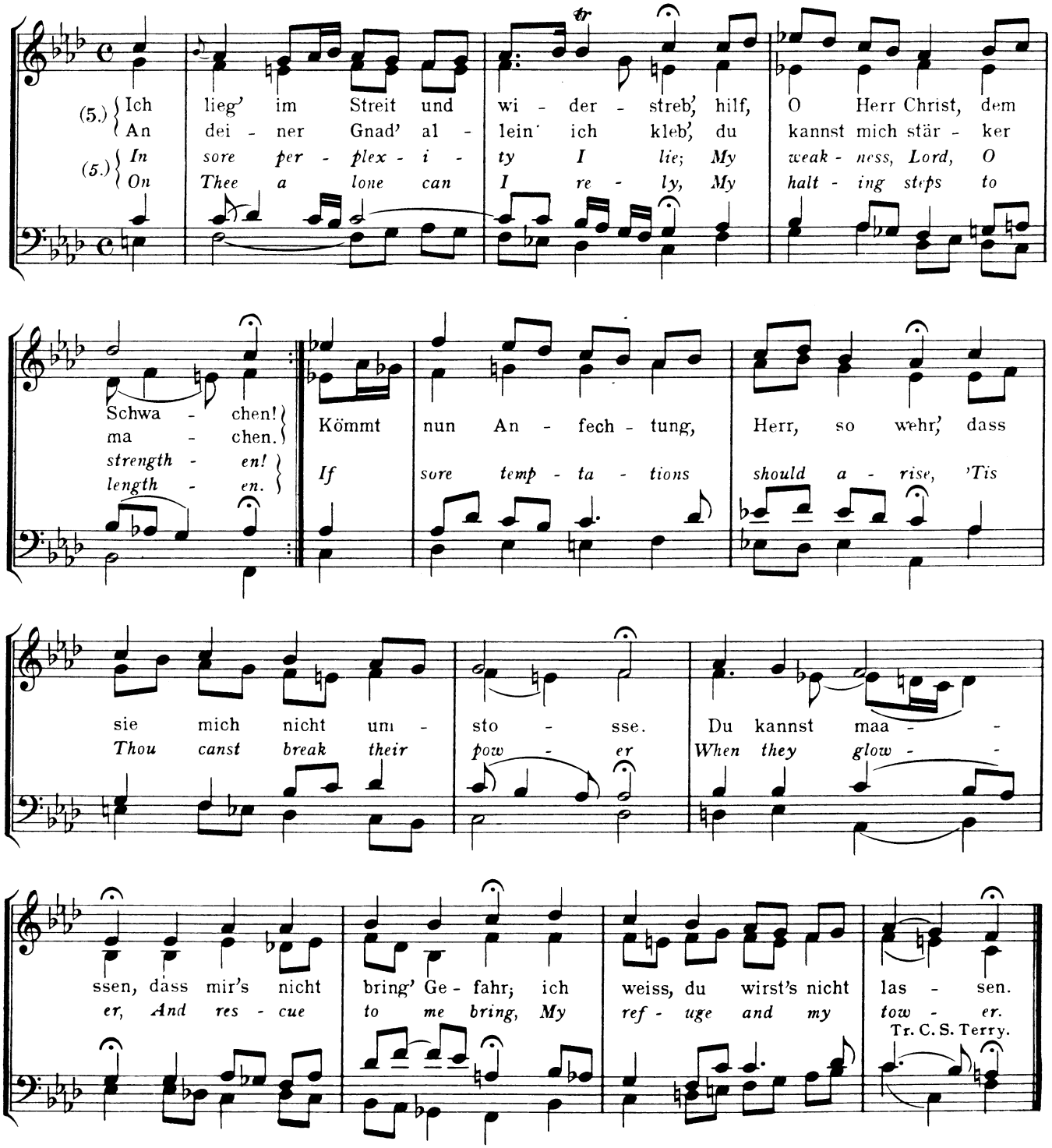
The key to the spirit of this movement is found in the presence of the exuberant scale passages of which the background is constructed. This no doubt is intended to express great joy. Select a big registration and keep the piece moving very fluently for the best effect.

39. ES IST DAS HEIL UNS KOMMEN HER

SALVATION NOW IS COME TO EARTH



ICH RUF' ZU DIR, HERR JESU CHRIST



Original Key, G minor. From Cantata No 177. "Ich ruf' zu dir, Herr Jesu Christ." The first verse is also found set with a violin obbligato in Cantata No 185. "Barmherziges Herze der ewigen Liebe."

1. Ich ruf' zu dir, Herr Jesu Christ,
Ich bitt'; erhör mein Klagen;
Verleih' mir Gnad' zu dieser Frist,
Lass mich doch nicht verzagen,
Den rechten Weg, o Herr, ich mein',
Den wollest du mir geben,
Dir zu leben,
Mein'm Nächsten nütz zu sein,
Dein Wort zu halten eben.

1. I call to Thee, Lord Jesus Christ,
O hear my sore complaining!
In Thy good time unto me list,
Thine ear to me inclining!
True faith in Thee, O Lord, I seek;
O make me now and wholly
Love Thee solely,
My neighbor hold as self,
And keep Thy word e'er holy.

Tr. C. S. Terry.

EDITIONS AND TEMPO SUGGESTIONS

B.G.	Vol. 25, p.55	
Pet.	Vol. V, p. 33	
B.and H.	Vol. VII, p.34	Andante con moto
Nov.	Vol. XV, p.113	Tranquillo
Aug.	Vol. VIII, p.1042	Andante con espressione
Bär.	Vol. I, №40	Langsam und leidenschaftlich ♩=48
Guil. tempo		Tranquillo 72=♪

REFERENCES

Pirro, Bach, p.62
Mayrhofer, B.S., p.141

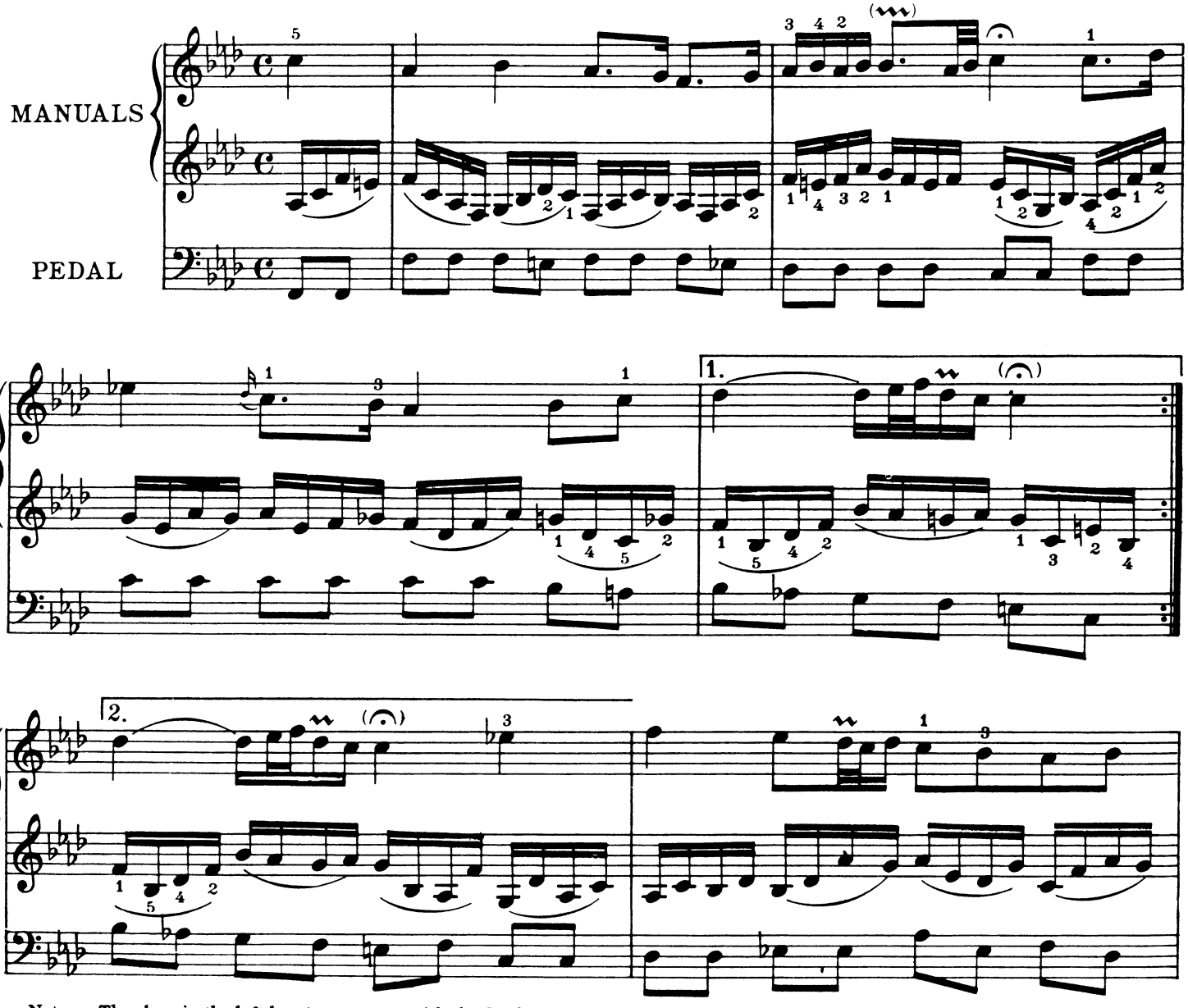
SUGGESTIONS FOR INTERPRETATION

This is cast in the form of a beautiful trio of exquisite texture in the voice leading. As a means of variety the flowing middle voice with its suppleness could not be improved upon as a foil to the soaring of the melody in the soprano and the rather severe progression of the bass part. Play upon two different manuals with independent pedal. It is suggested that the pedal part be played with a pizzicato bass effect.

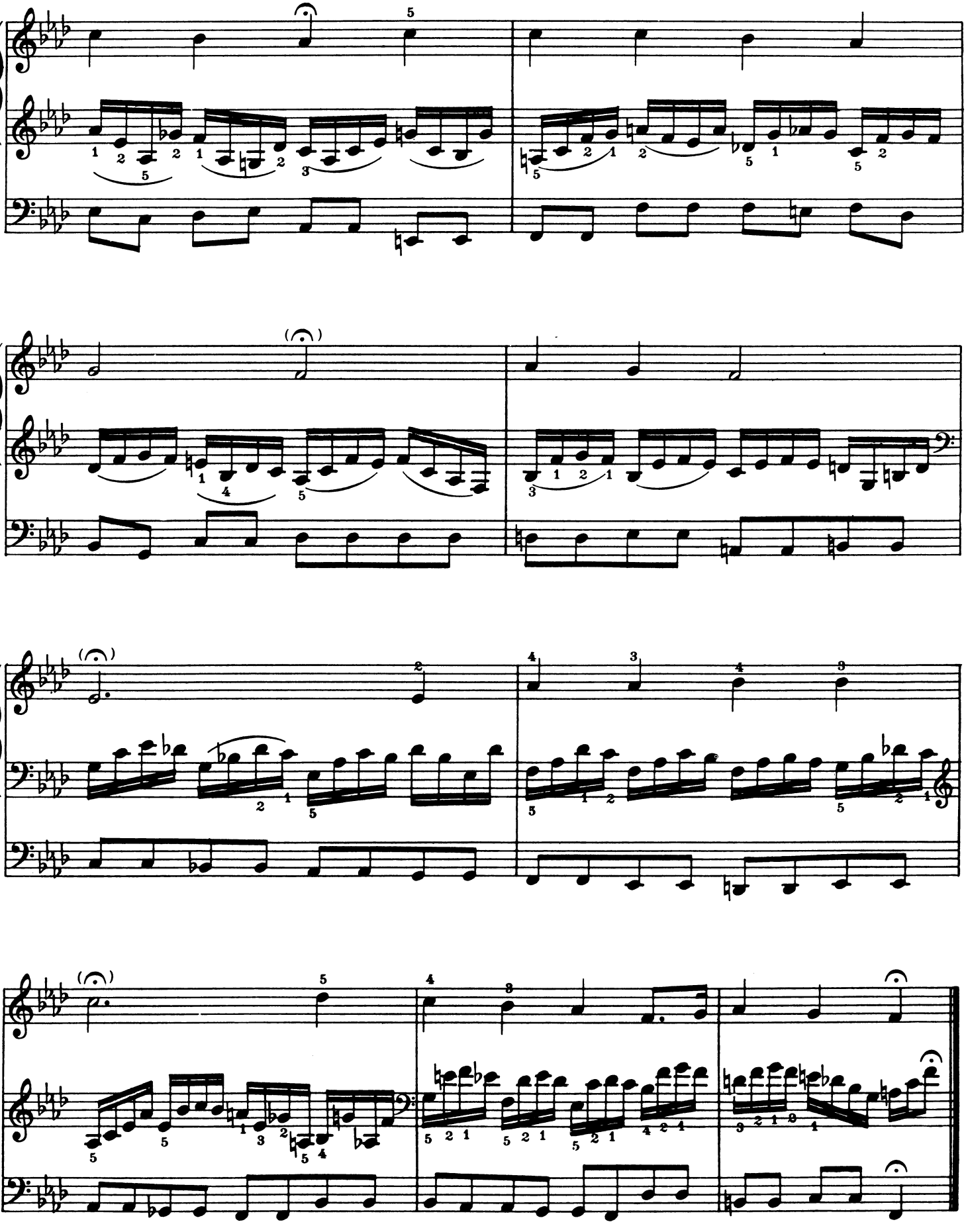
40. ICH RUF' ZU DIR, HERR JESU CHRIST

I CALL TO THEE, LORD JESUS CHRIST

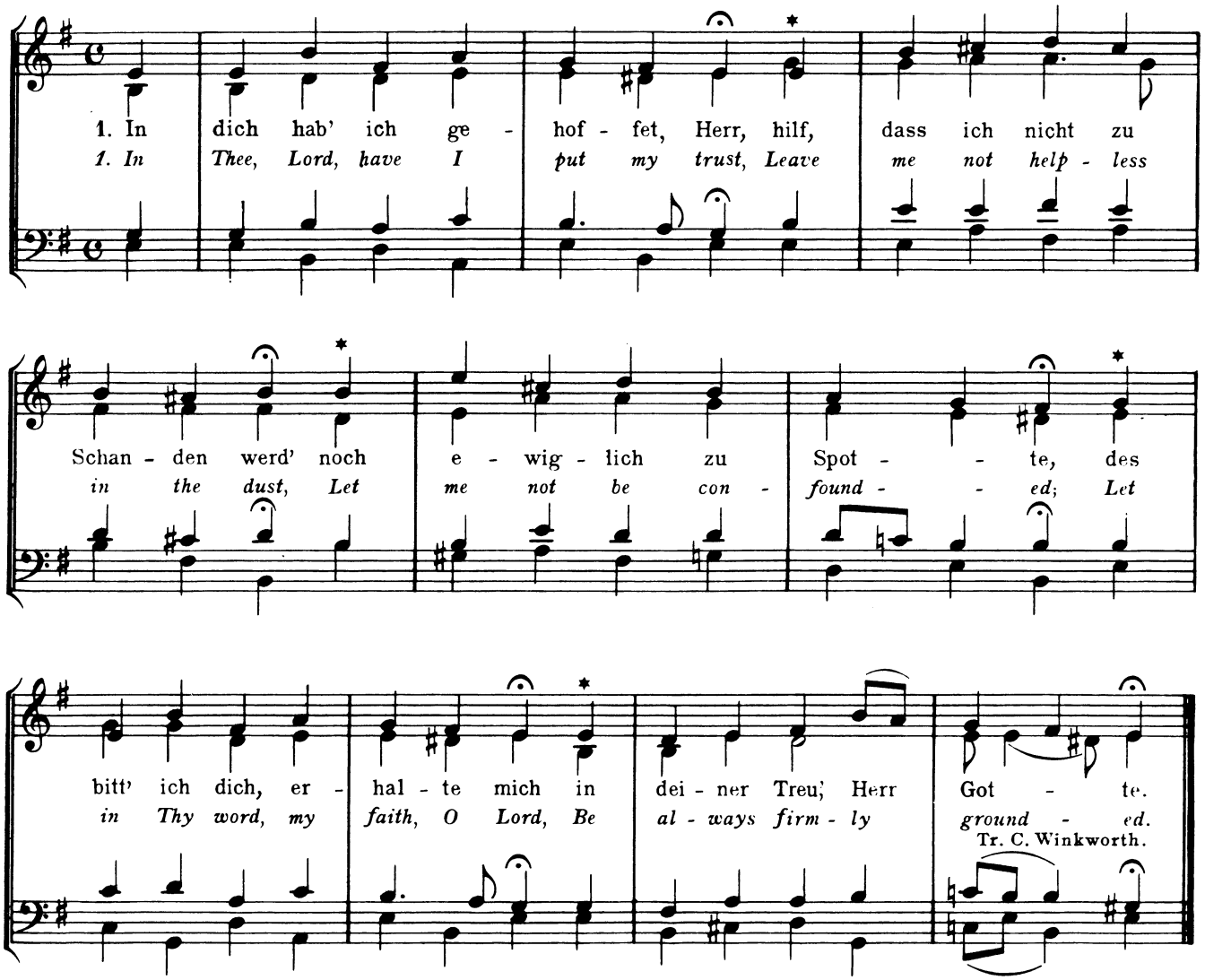
a 2 Clav. e Pedale



Note: — The slurs in the left hand part agree with the Bach Gesellschaft Edition which follows Bach's manuscript in printing them. It stands to reason that all groups should be treated alike.



IN DICH HAB' ICH GEHOFFET, HERR



*This choral melody has not been found harmonized by Bach. In Cantata №52, St. Matthew Passion, and in the Christmas Oratorio, he has harmonized a more familiar choral melody which is known by the same name. The present choral is credited to Erythräus (1608). In the "Schatz des liturgischen Chor und Gemeindegesangs" Schoeberlein, Vandenhoeck und Ruprecht, Göttingen, 1872, this harmonization appears in larger note values and the chords marked * take only one-half of the value of the beat — the first half being a rest. The bar lines are also suggested in a different manner from the above. The first chord is also double the length indicated above. The above adjustments agree better with the organ choral.*

EDITIONS AND TEMPO SUGGESTIONS

B.G.	Vol. 25, p. 56	
Pet.	Vol. V, p. 35	
B. and H.	Vol. VII, p. 36	Andante con moto
Nov.	Vol. XV, p. 115	Tranquillo
Aug.	Vol. VIII, p. 982	Andante tranquillo
Bär.	Vol. I, №41	Ruhig und fest 42 = ♩
Guil. tempo		Moderato 84 = ♪

REFERENCES

Schweitzer, Bach II, p. 66
Mayrhofer, B.S., p. 141

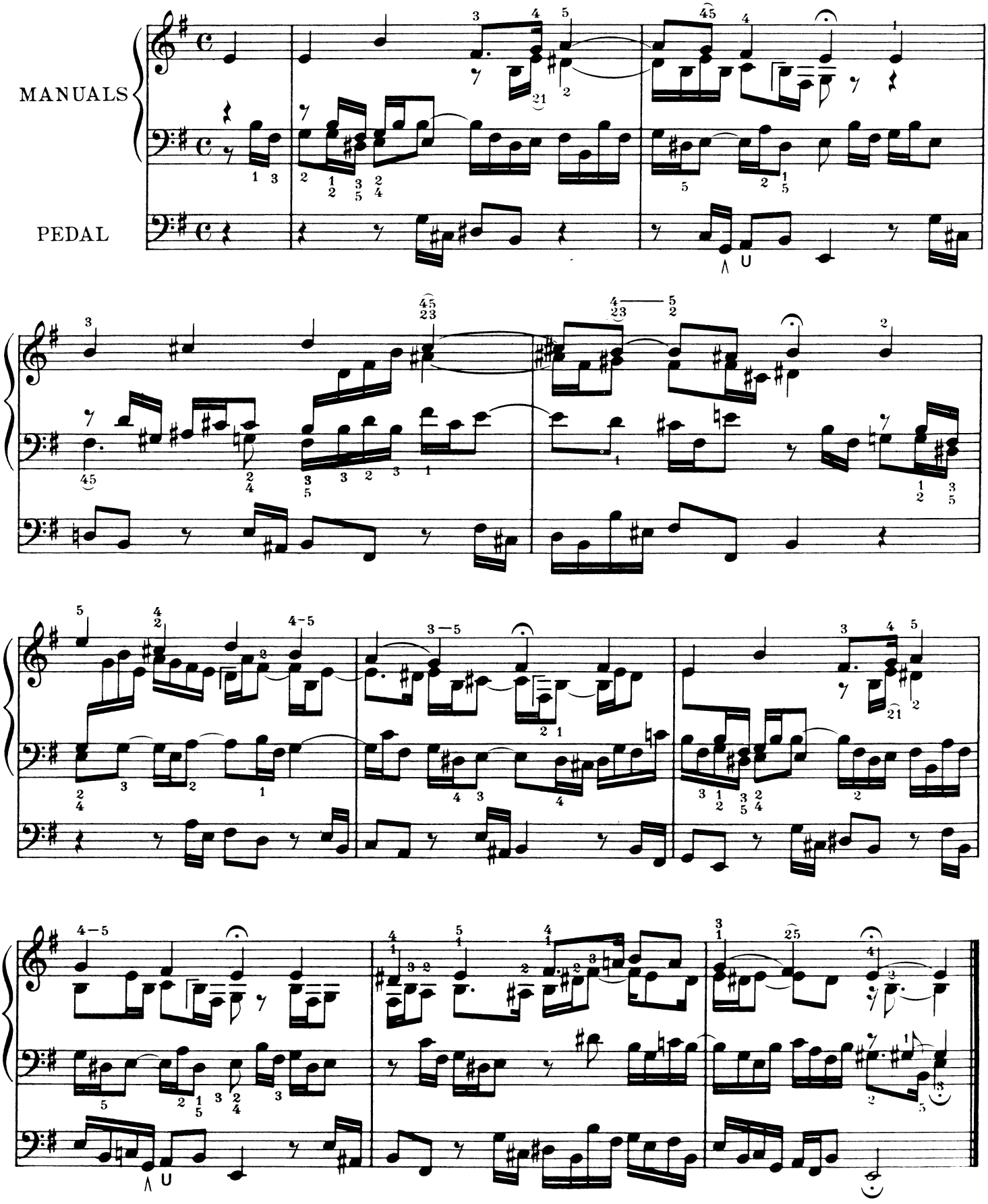
SUGGESTIONS FOR INTERPRETATION

This prelude is pervaded by a calm serenity as of intimate prayer. A short germ of three notes, dominates the prelude and gives it unity. This short germ breathes a tenderness which makes the composition a most beautiful utterance. Should be played on one manual with a soft registration.

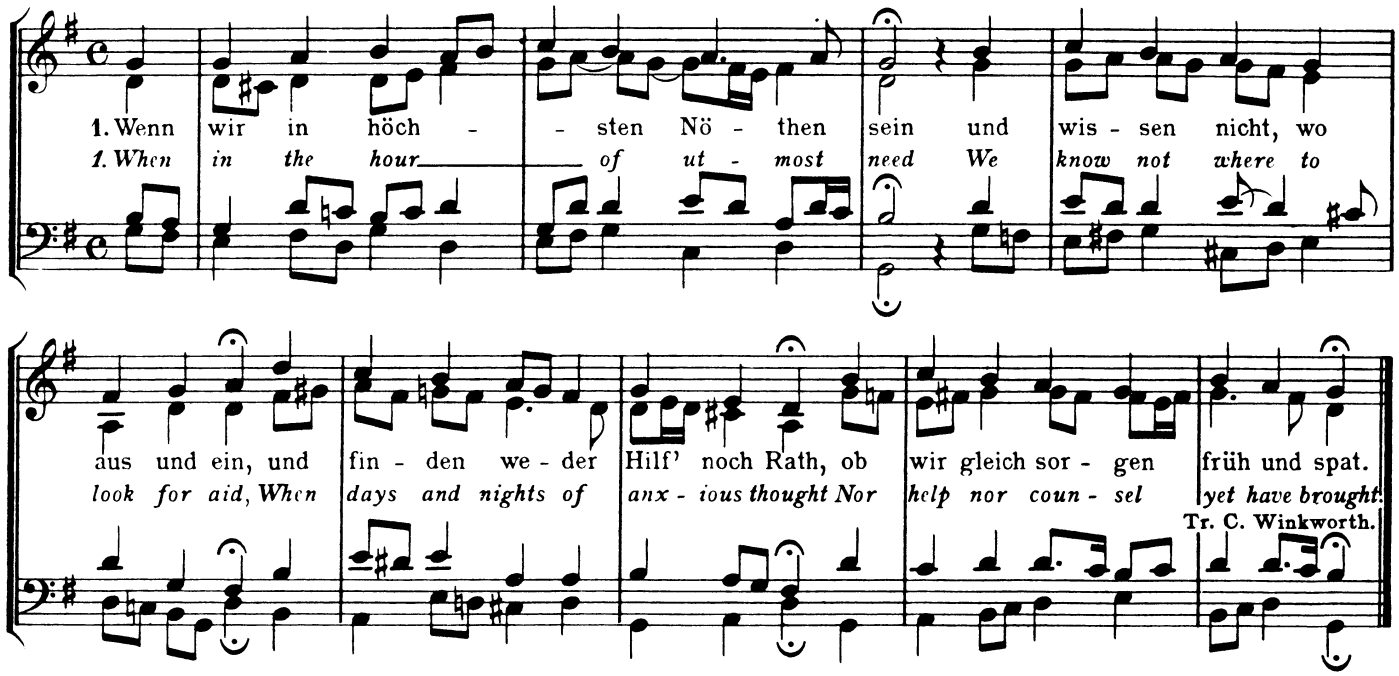
41. IN DICH HAB' ICH GEHOFFET, HERR

IN THEE, LORD, HAVE I PUT MY TRUST

Alio Modo



WENN WIR IN HÖCHSTEN NÖTHEN SEIN



Original Key, F major. — Bach Chorals. Terry, No 373. B. G., No 178. Richter, No 358. Erk., No 306. 371 Chorals, No 68. Bargiel, No 206A.

EDITIONS AND TEMPO SUGGESTIONS

B. G.	Vol. 25, p.57	Aug. Vol. VIII, p.1044	Adagio espressivo
Pet.	Vol. V, p.55	Bär. Vol. I, No 42	♪=63
B. and H.	Vol. VII, p.54 Adagio	Guil. tempo	Lento 42=♪
Nov.	Vol. XV, p.117 Largo		

REFERENCES

Schweitzer, Bach II, pp.68 and 71
Grace, O.W. B., p.137
Pirro, Bach, p.62
Mayrhofer, B.S., p.141

SUGGESTIONS FOR INTERPRETATION

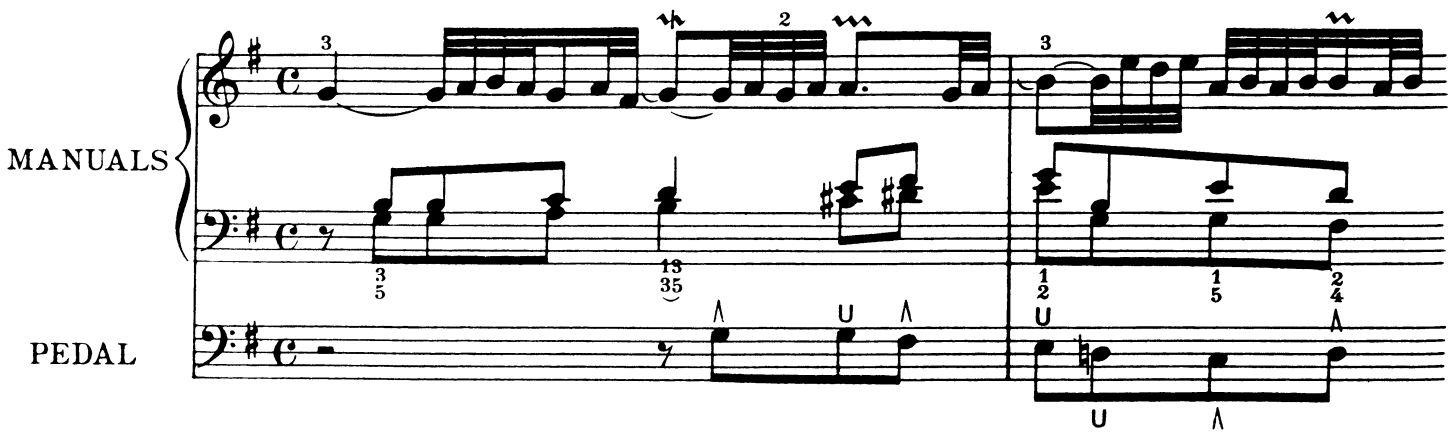
Here is another example of a choral melody, characterized by sadness, given the coloratura treatment in the prelude derived from it. This manner of treatment was so often observed by Bach as to make it almost a rule. The background uses as a basis a figure built upon the opening notes of the choral and its inversion.

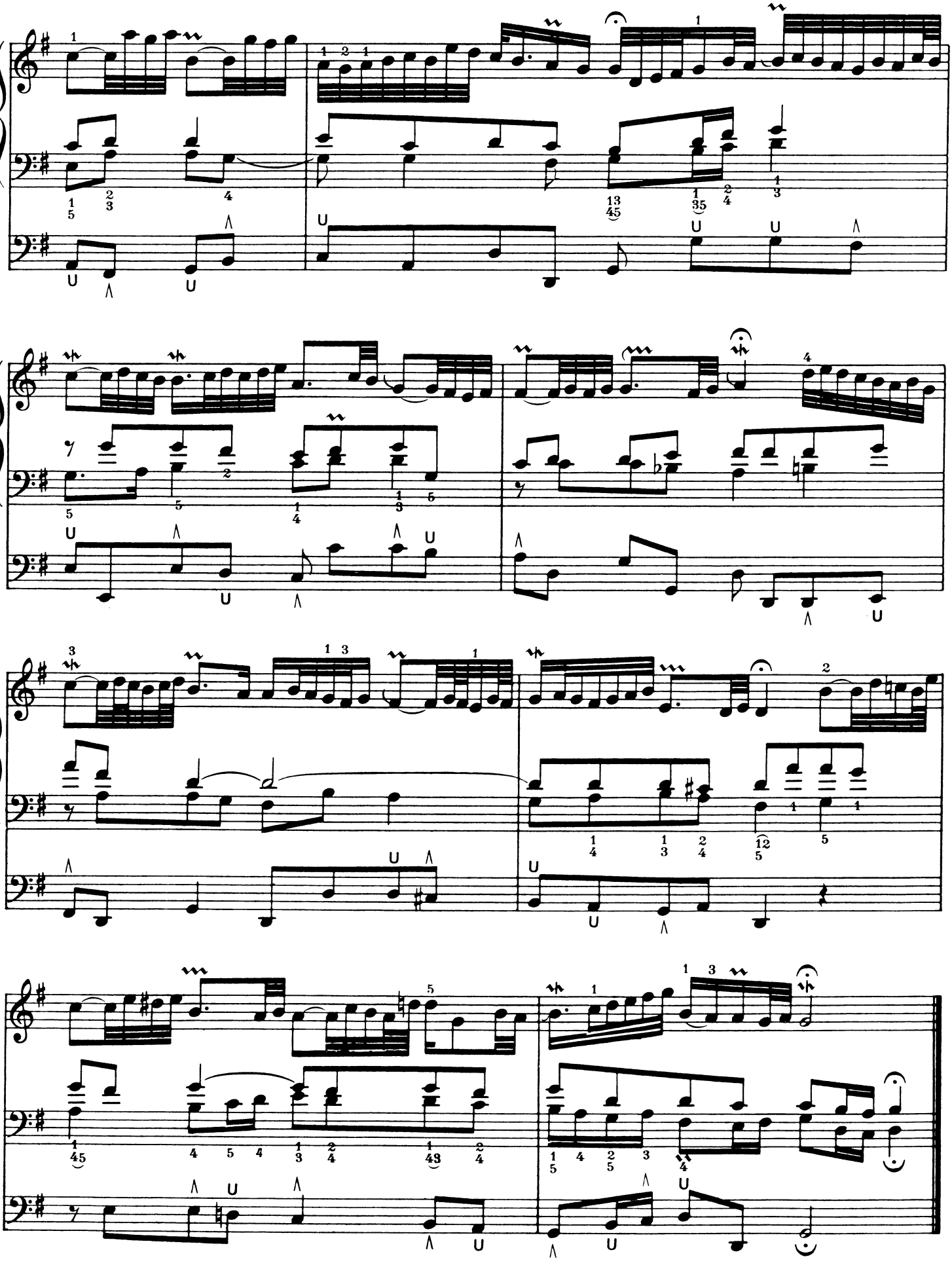
A combination with a mixture stop gives the best effect to the melody, with a subdued background for the accompanying parts. A subtle finger substitution is necessary for the left hand.

42. WENN WIR IN HÖCHSTEN NÖTHEN SEIN

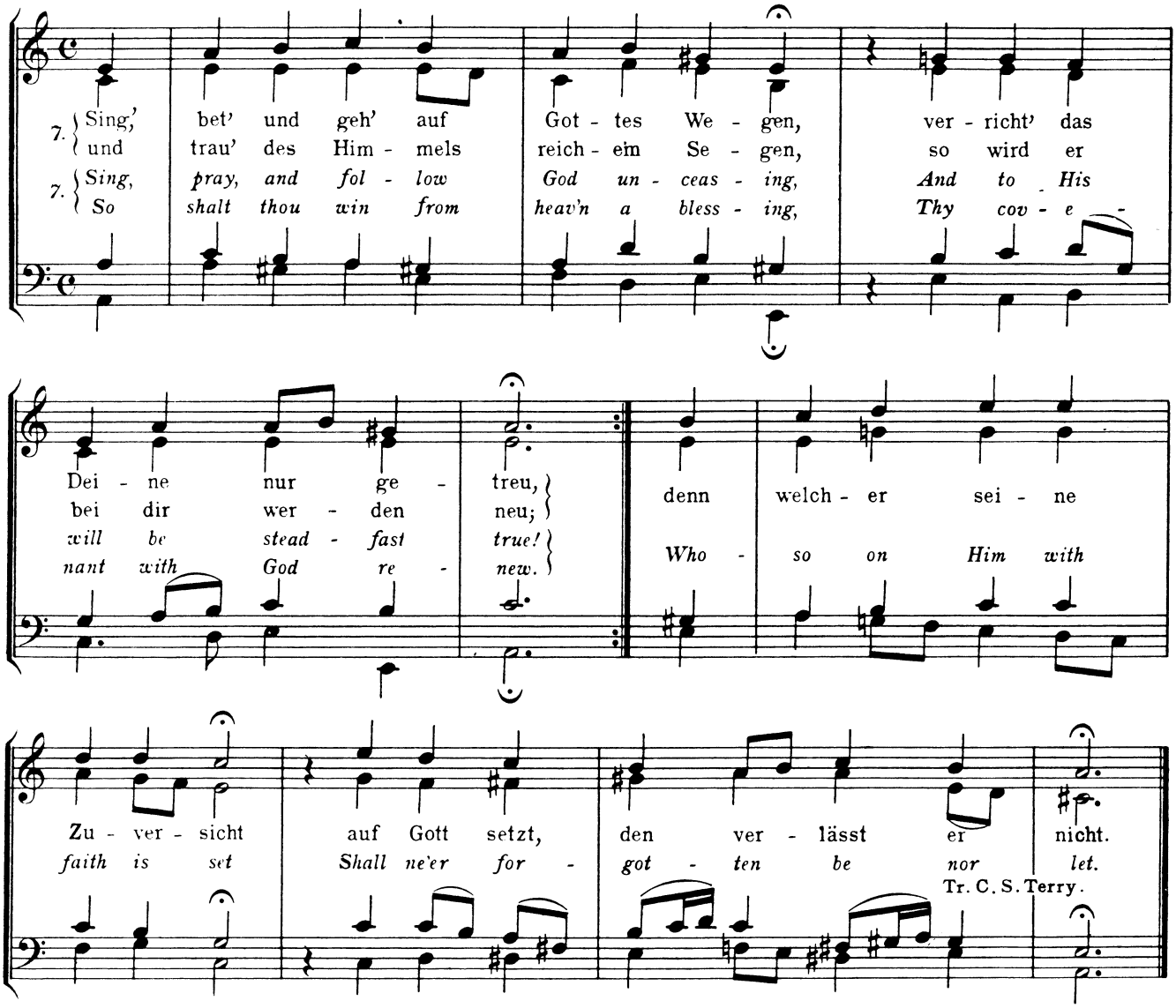
WHEN IN THE HOUR OF UTMOST NEED

a 2 Clav. e Pedale





WER NUR DEN LIEBEN GOTT LÄSST WALTEN



Original in C minor. From Cantata №93, "Wer nur den lieben Gott." Also seventh verse in Cantata №88, "Siehe ich will viel Fischer." Set to the verse "So wandelt froh" in Cantata №197 (Wedding Cantata). To the verse "Ich armer Mench" in Cantata №198. Trauer Ode. To the the verse "Ich armer Mench" in Cantata №179, "Siehe zu dass deine." To the verse, "Wer weiss, wie nahe" in Cantata №166, "Wo gehest du hin?" To the verse, "Ich leb' in dess" in Cantata №84, "Ich bin vergnügt mit meinem Glücke."

1. Wer nur den lieben Gott lässt walten
Und hoffet auf ihn allezeit;
Den wird er wunderlich erhalten
In aller Noth und Traurigkeit,
Wer Gott, dem Allerhöchsten traut,
Der hat auf Keinen Sand gebaut.

1. He who will suffer God to guide him,
And trusteth Him in all his ways,
Shall ever know that God's beside him
In hours of trial and evil days.
He whom God's mighty love hath filled
Upon a rock his castle's built.

Tr. C. S. Terry

EDITIONS AND TEMPO SUGGESTIONS

B. G.	Vol. 25, p. 58	
Pet.	Vol. V, p. 57	
B. and H.	Vol. VII, p. 55	Lento assai
Nov.	Vol. XV, p. 119	Maestoso e deciso
Aug.	Vol. VIII, p. 1012	Allegro moderato
Bär.	Vol. I, №43	Ruhig bewegt ♩=40
Guil. tempo		Energique 60=𝅗𝅥

REFERENCES

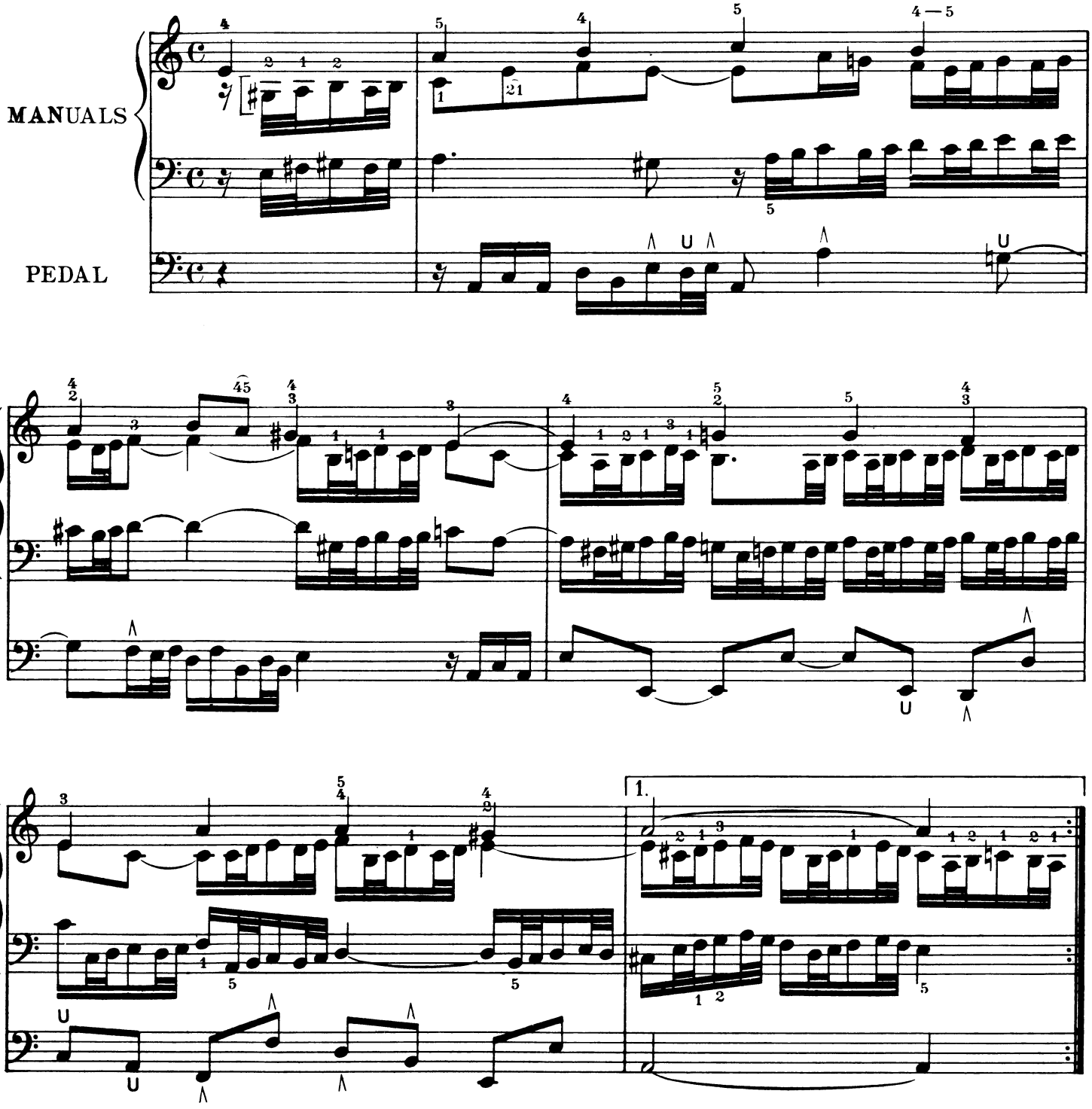
Schweitzer, Bach II, pp. 66 and 36
Pirro, Bach, p. 62
Mayrhofer, B. S., pp. 141 and 142

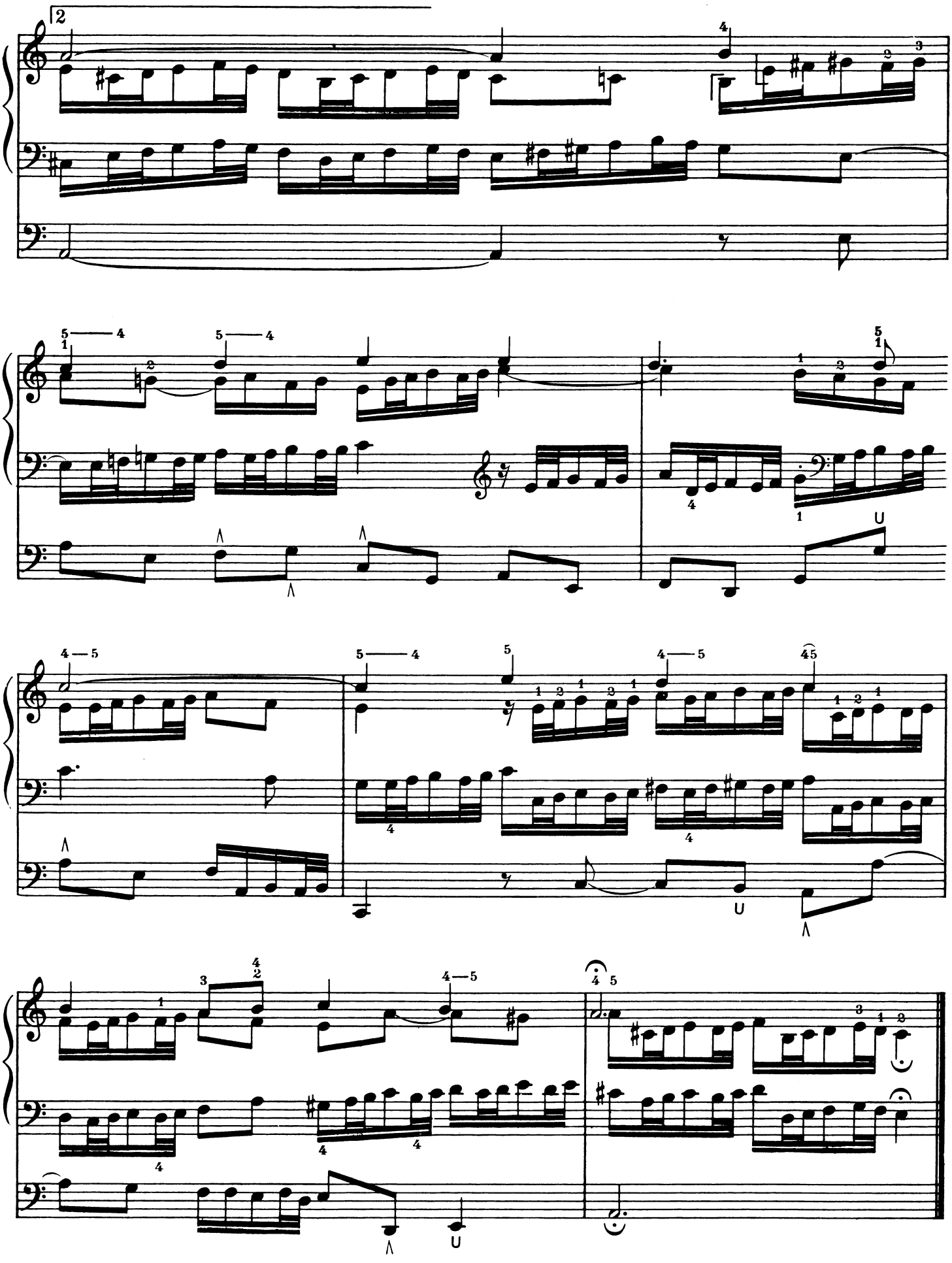
SUGGESTIONS FOR INTERPRETATION

Two motives are very prominent in this number. The rhythmic figure expressing joy fills the two inner voices to the exclusion of everything else. The bass is dominated by the step motive expressing faith. It is one of the clearest and most definite examples portraying simultaneously two kinds of symbolism. Select a full registration and play with a majestic freedom.

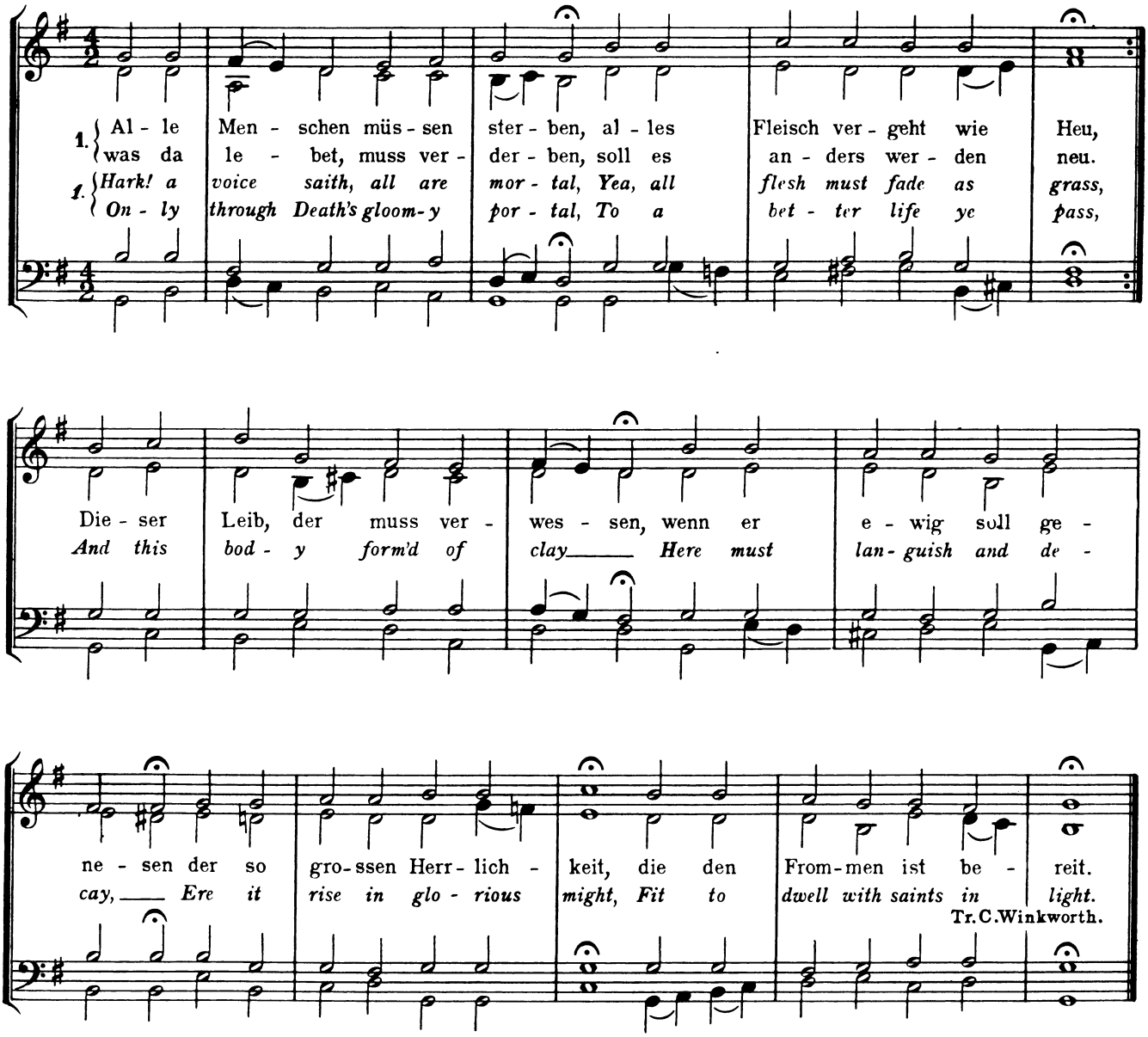
43. WER NUR DEN LIEBEN GOTT LÄSST WALTEN

HE WHO WILL SUFFER GOD TO GUIDE HIM





ALLE MENSCHEN MÜSSEN STERBEN



As Bach left us no harmonization of this choral, the above has been selected from an old collection of chorals, "Choralbuch für die Evangelische Kirche in Würtemberg," Stuttgart 1844. It is №170 in the collection and appears there in A minor. The melody is often known under the name of "Jesu meines Lebens Leben."

EDITIONS AND TEMPO SUGGESTIONS

B. G.	Vol. 25, p. **59**	
Pet.	Vol. V, p. 2	
B. and H.	Vol. VII, p. 4	Andante serioso
Nov.	Vol. XV, p. 121	Lento e tranquillo
Aug.	Vol. VIII, p. 985	Andante serioso
Bär.	Vol. I, №44	Zart bewegt, innig ♩=66
Guil. tempo		Modèrement lent 63=♪

REFERENCES

Pirro, Bach, p. 60
Grace, O. W. B., pp 116 and 117
Schweitzer, Bach II, p. 64
Mayrhofer, B. S., p. 142

SUGGESTIONS FOR INTERPRETATION

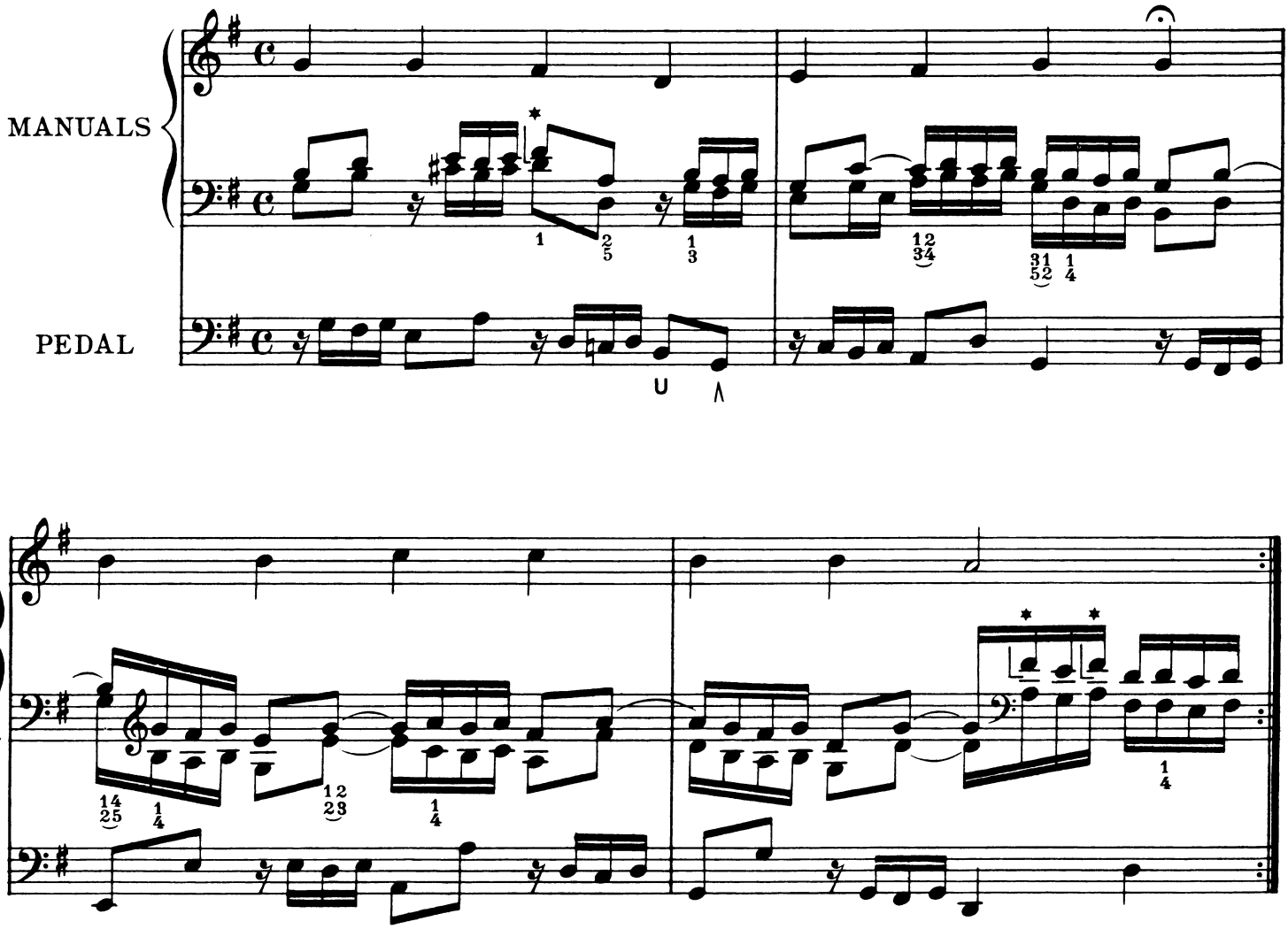
This is no doubt one of the most beautiful of all the preludes. Bach always wrote in the most intimate style when he thought of death. The figure throughout the bass is one which expresses tranquility and restrained happiness. The continuous use of thirds and sixths in the accompaniment is striking. Select a warm reed for the melody with a background of flutes.

Special attention must be paid to the smooth execution of the left hand. Passages of this nature are very difficult on the organ for small hands. By selecting the swell for the melody and the great for the accompaniment (possibly by coupling the choir to it), one can often use the thumb of the right hand to help out. Several such places have been indicated by the sign *. It is difficult to indicate the many substitutions necessary for a smooth performance of this left-hand part.

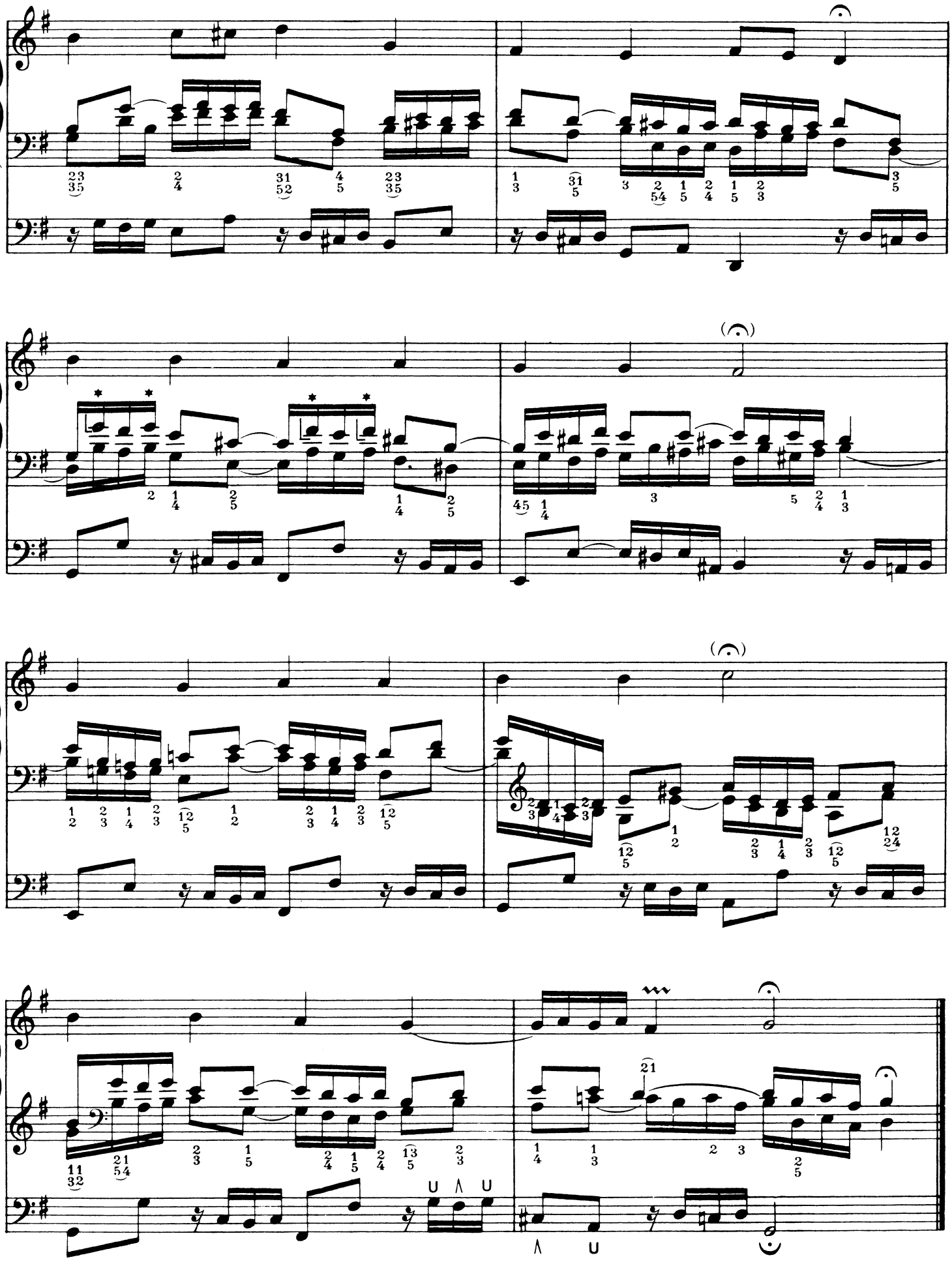
44. ALLE MENSCHEN MÜSSEN STERBEN

HARK! A VOICE SAITH, ALL ARE MORTAL

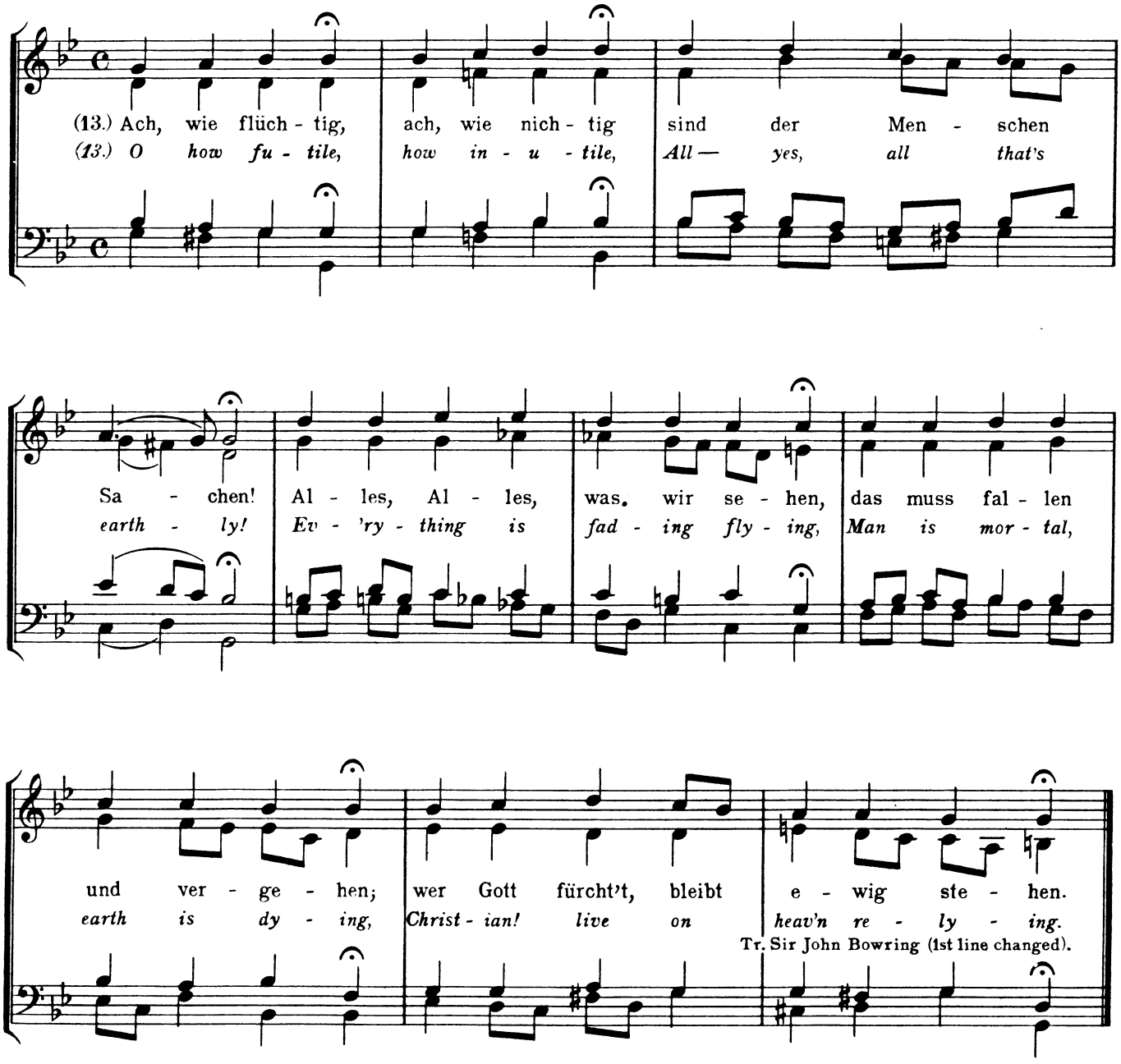
Alio Modo



* Play the notes marked thus by reaching down from the swell to the great manual with the thumb.



ACH WIE FLÜCHTIG, ACH WIE NICHTIG



Original, Key of A minor. Cantata No 26, "Ach wie flüchtig."

1. Ach wie flüchtig, ach wie nichtig
Ist der Menschen Leben!
Wie ein Nebel bald entstehet,
Und bald wiederum vergehet;
So ist unser Leben, sehet!

1. O how futile, how inutile
Is our earthly being!
'Tis a mist in wintry weather,
Gathered in an hour together,
And as soon dispersed in ether.

Tr. Sir John Bowring (1st line changed).

EDITIONS AND TEMPO SUGGESTIONS

B.G.	Vol. 25, p.60	
Pet.	Vol. V, p. 2	
B. and H.	Vol. VII, p. 3	Allegro non troppo
Nov.	Vol. XV, p.123	Andante serioso
Aug.	Vol. VIII, p.976	Andante doloroso
Bär.	Vol. I, №45	Schwach bewegt ♩=60
Guil. tempo		Rapide 60=♩

REFERENCES

Wolfrum, Bach I, p.154
Mayrhofer, B. S., p.142
Grace, O.W.B., p.138

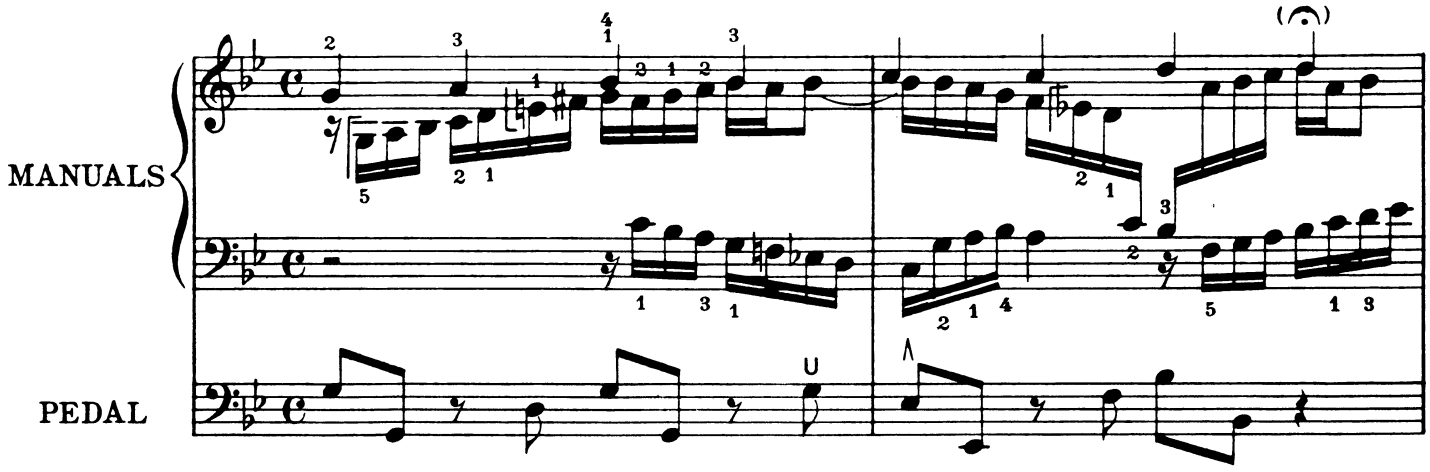
SUGGESTIONS FOR INTERPRETATION

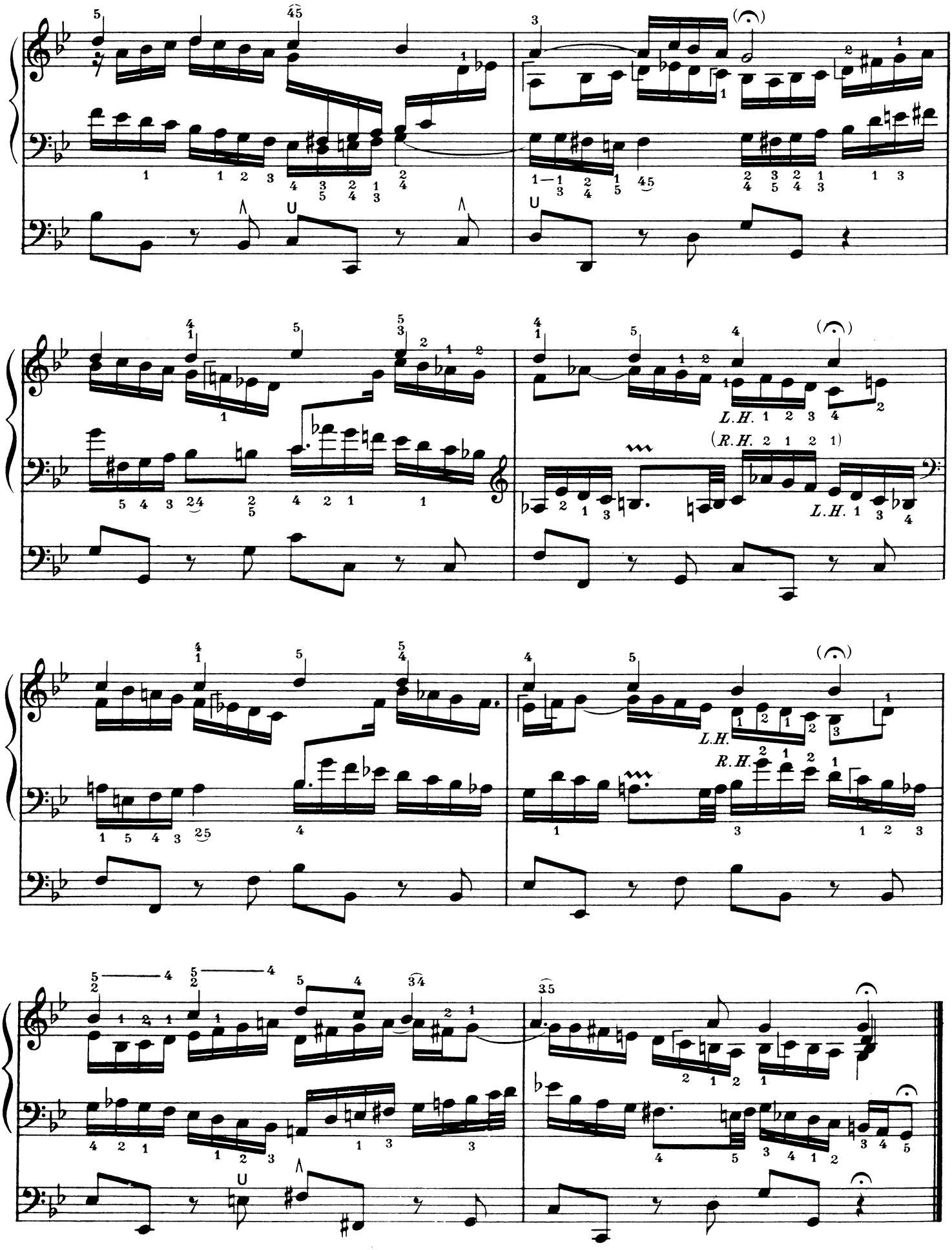
Bach was very fond of portraying the flowing of waters and the drifting of clouds or fog before the wind. This is no doubt the meaning of the symbolism expressed in this piece as it is the sentiment of the choral. Some one has seen in the three note figure in the pedal a picture of the rise of man for a short time and his immediate dropping off into eternity.

Soft combinations of flutes and strings are suggested on the choir coupled to the great with no stops drawn on the latter. In this way, clearness may be obtained by playing the tenor-part on a separate manual wherever the voice-leading becomes complicated by crossing of the Alto and Tenor parts. Otherwise great care must be taken to preserve the perfect leading of the parts. The fingering indicated in the sixth and eighth measures helps to attain clear part playing if played on one manual.

45. ACH WIE FLÜCHTIG, ACH WIE NICHTIG

O HOW FUTILE, HOW INUTILE




L.H.
(R.H. 2 1 2 1)
L.H.
L.H.
R.H.

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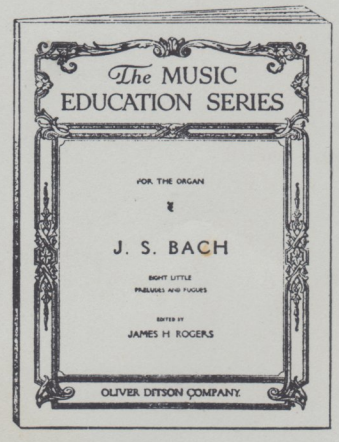

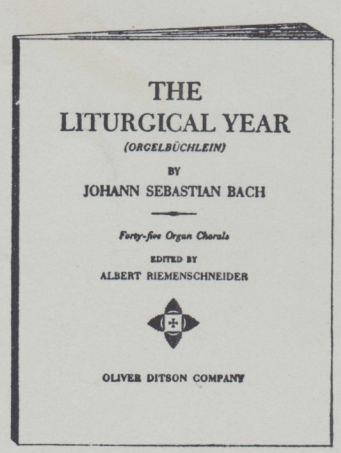

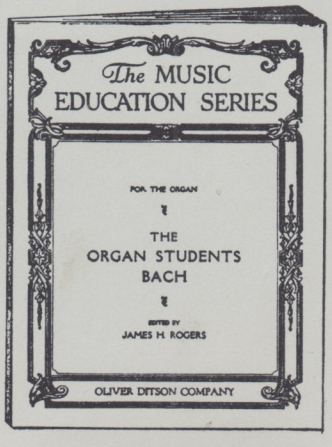

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